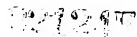


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SUSPENDERS AND GARTERS
COLLARS AND CUFFS
MEN'S NECKWEAR
SHIRTS AND SHIRTINGS
MEN'S HANDKERCHIEFS
UNDERWEAR, HOSIERY, AND
BEDROOM WEAR
FOOTWEAR
HATS, CANES, AND UMBRELLAS
LEATHER GOODS AND
TRAVELING REQUISITES
CLOTHING



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SUSPENDERS AND GARTERS

GENERAL REMARKS ON WINDOW TRIMMING

1. Before considering the various units and displays that can be made with men and boys' wearing apparel, it will be necessary to make a few remarks about window trimming and at the same time outline in a general way the methods that have been adopted to facilitate and make systematic the displaying of men's furnishings. In no other line of merchandise will there be found a greater variety of articles to display.

2. **Importance of Displaying Merchandise.**—There is a saying among merchants to the effect that goods well bought are half sold. This, however, will not hold true, because it has been proved time and again that goods must first be well shown to the prospective purchaser. If merchandise is not properly displayed, the highest buying ability of a merchant or a buyer as well as the most valuable selling quality of an article will be of no avail. The window dresser, therefore, should always keep in mind that of the three factors that enter into a retail business—namely, buying, displaying, and selling—*displaying* is the most important.

No matter what the article to be shown may be—a shirt, a tie, or a pair of gloves—it should be displayed in a show window or a show case in an effective manner—in a way that will add to its value rather than detract from it. The eye of the passer-by must be attracted. In every line of retail merchandising, the uppermost idea is to “first make your appeal to the public eye.” This means that the display

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should possess the power of attracting attention. The trimmer should therefore aim to make a display that is pleasing, refined, and attractive. If, in addition, a display is practical—that is, timely and suggestive and made up of desirable and necessary articles—and has a distinctive tone about it, it is sure to be a success. This applies to all classes of retail establishments, whether catering to the ultra-fashionable or the popular class of trade.

3. Classes of Men's Furnishing Stores.—There are three distinct classes of men's furnishing stores, each with its own style of show window and method of displaying goods.

In the first class, which includes the more pretentious men's furnishing stores—whether exclusive haberdashers or complete outfitters—that cater to the better class of trade, the show windows are fitted with intermediate ceilings, or subceilings, ornate cabinetwork, paneled backgrounds, and floors that harmonize. High display fixtures are never used in such windows because the merchandise display is confined mostly to the floor space. Low individual display stands are used. They are made of either wood or metal in square or fancy tubing, the object in every case being to secure stands that will match the general style of the background or at least harmonize with it.

In the middle class of men's furnishing stores, which include establishments that cater to the medium class of trade, the show windows vary in style from those with ordinary frame-and-sash background with clear glass to those with a background of plain wood or mirror paneling. The floors of such windows are usually covered with burlap, terry, or denim. As a rule, the displays in this class of furnishing stores consist of liberal quantities of merchandise suitably arranged on metal fixtures. These fixtures are in the form of stands, side arms, easels, parallel-rod frames, and bracket trees, all of which are described in *Metal Display Fixtures*.

In the third class of men's furnishing stores, very little attention is given to the show windows. The background

usually consists of a curtain of cheesecloth, silkoline, or some other inexpensive material, the main object of which is to keep out dust and flies. Occasionally, however, a frame of wood is made to fit the back of the show window and in this frame is placed cheesecloth or some other light-weight material in box plaits or in plain overlap plaits. Sunburst, ray, and wave plaiting, which are described in detail in another Section, are also used to enclose the backs of show windows in this class of store. The floors of display windows in such stores receive practically no attention, and seldom is a thought given to the proper fixture for a certain line of goods.

4. Planning a Display.—Progressive window trimmers always plan a window display with extreme care. They never trust to chance or afterthought, but first study carefully the manner in which the goods are to be shown and then follow out the scheme decided on. It is a poor plan to begin a display in a show case or a show window with only a vague idea of how the arrangement of fixtures and merchandise and the color scheme will look when finished. Another equally poor plan would be to proceed by placing one article after another, as a display stand, some article of merchandise, or a unit of any kind, trusting to chance for a happy or tasteful effect in the outcome. Displays worked up in an aimless manner require little effort or exercise of thought on the part of the trimmer, and they are therefore seldom satisfactory. They are not interesting nor are they attractive or pleasing, and for these reasons they are of little value in promoting the sale of merchandise.

The work of planning and arranging a merchandise layout is usually carried on in the window trimmer's workroom or the general stockroom of the store. Sometimes, however, if there is not sufficient room in such places, the tops of show cases, counters, or tables are utilized. After deciding on what goods are to be displayed, the trimmer assembles the stands and merchandise that are needed, and temporarily arranges the units and forms the groupings that are to be used in the display. He is thus able to tell how the display will look

when arranged in a show window, and he can make any necessary changes that will add to the value of the display. When this method is followed, show windows are seldom out of service, because the trimmer can always have a display planned to take the place of the previous one.

5. Display Crowding.—The display windows of the modern haberdashery shops or exclusive men's furnishings goods establishments are usually equipped with permanent partitions or movable dividers similar to those described in *Wooden Display Fixtures*. The compartments thus formed, as well as small display windows, do not call for an excessive amount of merchandise, because effective units or groupings can be made with a small quantity of goods if care is used in selecting seasonable articles for display. Indeed, it is poor taste to overcrowd a display. Better results will be obtained by making frequent displays with less merchandise. Too many goods in an exhibit detract from it, because they do not allow full view of each article; when a display is overcrowded, only the front rows of merchandise are seen to advantage.

6. Arrangement and Spacing of Merchandise.—As has been inferred, the correct arrangement and the proper spacing of the various articles to be shown demand considerable attention from the trimmer. Many good suggestions in regard to spacing and arranging merchandise will be found in the various Sections relating to men's furnishings, but in order to bring these matters out clearly reference is made to Fig. 1, which shows a suspender display in which glass-shelf units are made use of. This display occupies a space about 7 feet wide and 4 feet high, and in order to give a good idea of the spacing and heights of fixtures, etc. it is divided into squares of about 1 foot. This plan of laying out the show window in squares has been followed in many examples throughout and should prove of great assistance in studying any display. The horizontal lines will serve to show in a practical way the height of a unit, a stand, a pedestal, a grouping of merchandise, etc., and will be of great assistance in

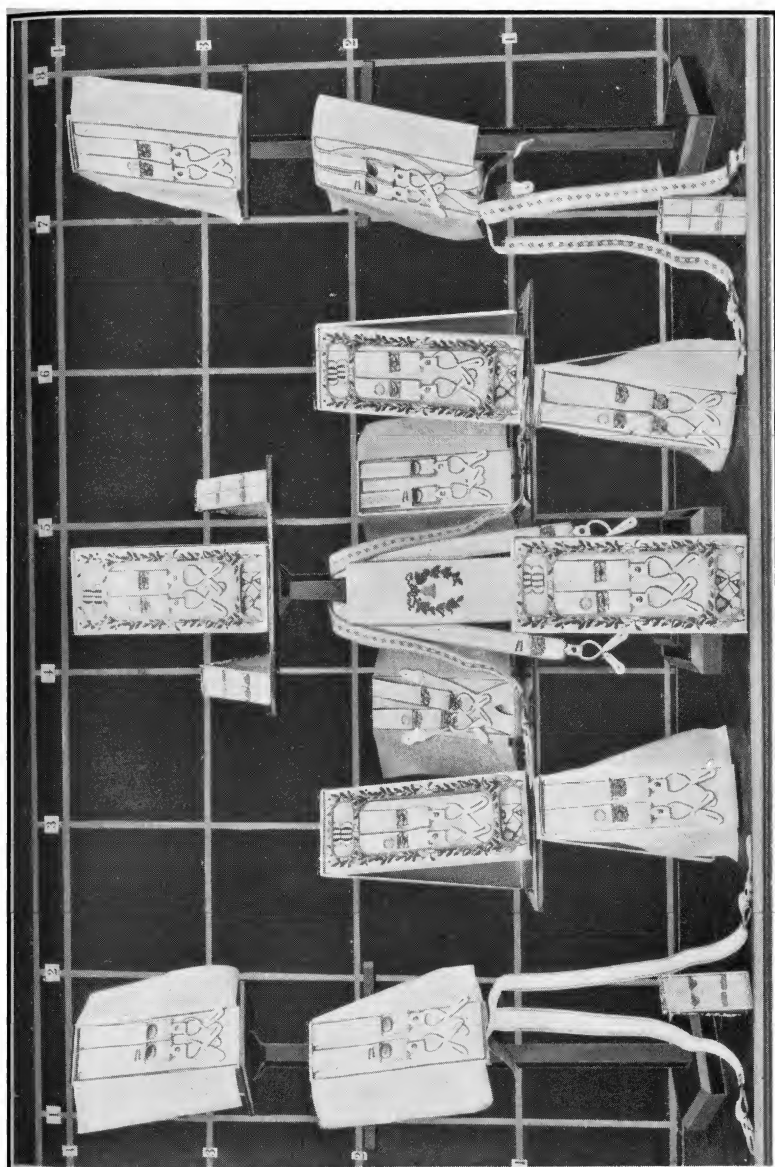


FIG. 1

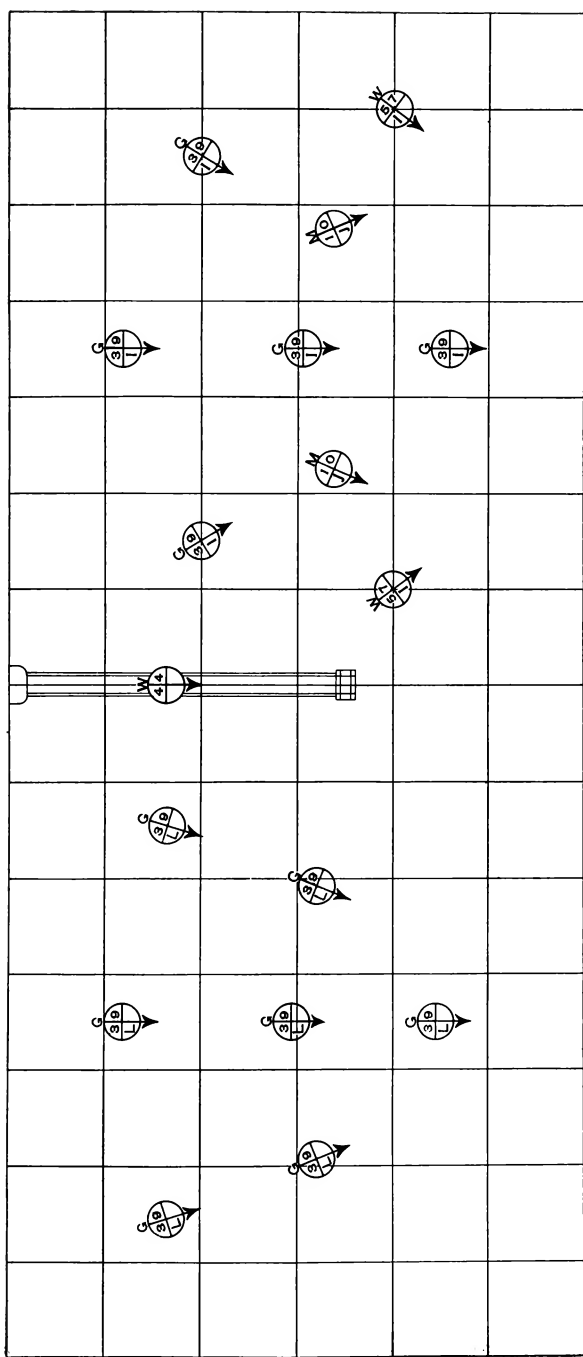



FIG. 2

determining the angle at which the merchandise is placed on the fixtures. The perpendicular lines will help materially in determining the floor space and will show the proper distance between display stands, units of merchandise, display forms, etc.

7. Laying Out Window Displays. — In order to lay out a window display in a practical manner, the plan illustrated in Fig. 2 may be followed. This method will be found to be a good one for any window trimmer to adopt, and will be made use of in teaching the various Sections relating to window trimming.

The window space is first laid out on paper and then divided into squares. The squares may be made to represent a square foot or more of the window space. In the figure the $\frac{1}{2}$ -inch squares represent 1-foot squares of the show window. The display fixtures and merchandise that are to be used are indicated on the plan by means of what may be

called a **designator** . This is made up of a circle and an

arrow. The arrow shows the direction in which the fixture, stand, unit, form, or article of merchandise should face, and the lettering and figures in the circle and above it tell the kind of fixture and merchandise to use. Thus, the figure within the circle, as 39, and the letter above the circle, as G, indicate the style of fixture—in this case fixture 39G, or a fixture like that shown in Fig. 39, *Wooden Display Fixtures*. The letter within the circle, as L, is a key letter of the article to be displayed. Following is a list of men and boys' furnishings and the key letters that will be used in the instruction work. In practical work, no trimmer is obliged to follow this list. He may make up one of his own, though the one given here is simple and should be easy to apply.

LIST OF MEN AND BOYS' WEAR

Furnishings

A Belts
 B Bathrobes
 C Collars
 D Cuffs
 E Canes
 F Gloves, street
 G Gloves, dress
 H Garters
 I Handkerchiefs
 J Hosiery
 K Pajamas
 L Suspenders
 M Sweaters
 N Underwear, heavy
 O Underwear, light

Men's Clothing

AA Full-dress suit
 AB Tuxedo suit
 AC Frock suit
 AD Cutaway suit
 AE Business suit
 AF Two-piece business suit
 AG Outing suit
 AH Bathing suit
 AI Automobile coat

Boys' Clothing

BA Blouse suit
 BB Blouse two-piece suit
 BC Wash suit
 BD Three-piece suit
 BE Sailor suit
 BF Pants
 BG Waist

Men's Hats and Caps

CA Silk hat
 CB Silk crush hat
 CC Derby hat
 CD Soft hat
 CE Straw hat
 CF Panama hat
 CG Cloth cap
 CH Fur cap

Boys' Hats

DA Derby hat
 DB Straw hat
 DC Sailor hat
 DD Cloth cap
 DE Fur cap

Men's Jewelry

EA Cuff buttons
 EB Collar buttons
 EC Shirt studs
 ED Scarf pin
 EE Watch fob
 EF Watch chain

Men's Neckwear

FA Full-dress bow tie
 FB Full-dress string tie
 FC Four-in-hand, tied
 FD Four-in-hand, untied
 FE Muffler, silk
 FG Windsor
 FH Ascot, tied
 FI Ascot, untied

Men's Shoes

HA Patent leather, high shoe
 HB Patent leather, low shoe
 HC Plain leather, high shoe
 HD Plain leather, low shoe
 HE Tan leather, high shoe
 HF Tan leather, low shoe
 HG Storm boots
 HH Slippers

Boys' Shoes

IA Patent leather, high shoe
 IB Patent leather, low shoe
 IC Plain leather, high shoe
 ID Plain leather, low shoe
 IE Tan leather, high shoe
 IF Tan leather, low shoe
 IG Slippers

LIST OF MEN AND BOYS' WEAR—(Continued)

<i>Men's Shirts</i>		<i>Men's Vests</i>	
<i>GA</i>	Full-dress shirt	<i>JA</i>	Full dress, white vest
<i>GB</i>	Negligee white shirt	<i>JB</i>	Full dress, fancy vest
<i>GC</i>	Negligee colored shirt	<i>JC</i>	Fancy, street vest
<i>GD</i>	Nightshirt	<i>JD</i>	Plain, street vest

8. Fig. 3 shows how a window will appear when trimmed according to the layout in Fig. 2. This window, as will be observed on counting the squares in Fig. 2, is 14 feet long and 6 feet deep. In the center of it is a $3\frac{1}{2}$ -foot dividing partition, or fixture 44W, as called for in the layout. The fixtures used at the left of the partition are 22-inch square plate-glass shelves resting on wooden pedestals, and the goods shown are suspenders. The fixtures at the right of the divider are T stands and glass shelves on pedestals, and the goods displayed are suspenders, hosiery, and garters. The spacing of the stands is practically the same as that called for in Fig. 2; that is, they are about 12, 18, and 24 inches apart. The space between articles displayed on the stands and on the floor varies from 4 to 10 inches.

By observing carefully the display in Fig. 3 and then comparing it with the layout in Fig. 2, no difficulty should be encountered in trimming windows from such plans. Fig. 3 is marked off as explained in Art. 6 to show the height and the width of the display.

9. In working from layouts of the kind just described, it is not necessary to follow the floor plan to the inch. Nevertheless, it will always be well to keep such spacing in mind. If at any time a show window is larger than the one called for in a layout, the fixtures will have to be placed farther apart or more goods will have to be used; should the window be smaller, the stands may be put closer together. The trimmer should always bear in mind that merchandise equally spaced will give a more pleasing effect than merchandise spaced with little or no care.

10. **Combining of Merchandise.**—In combining the various articles of merchandise found in men's furnishing

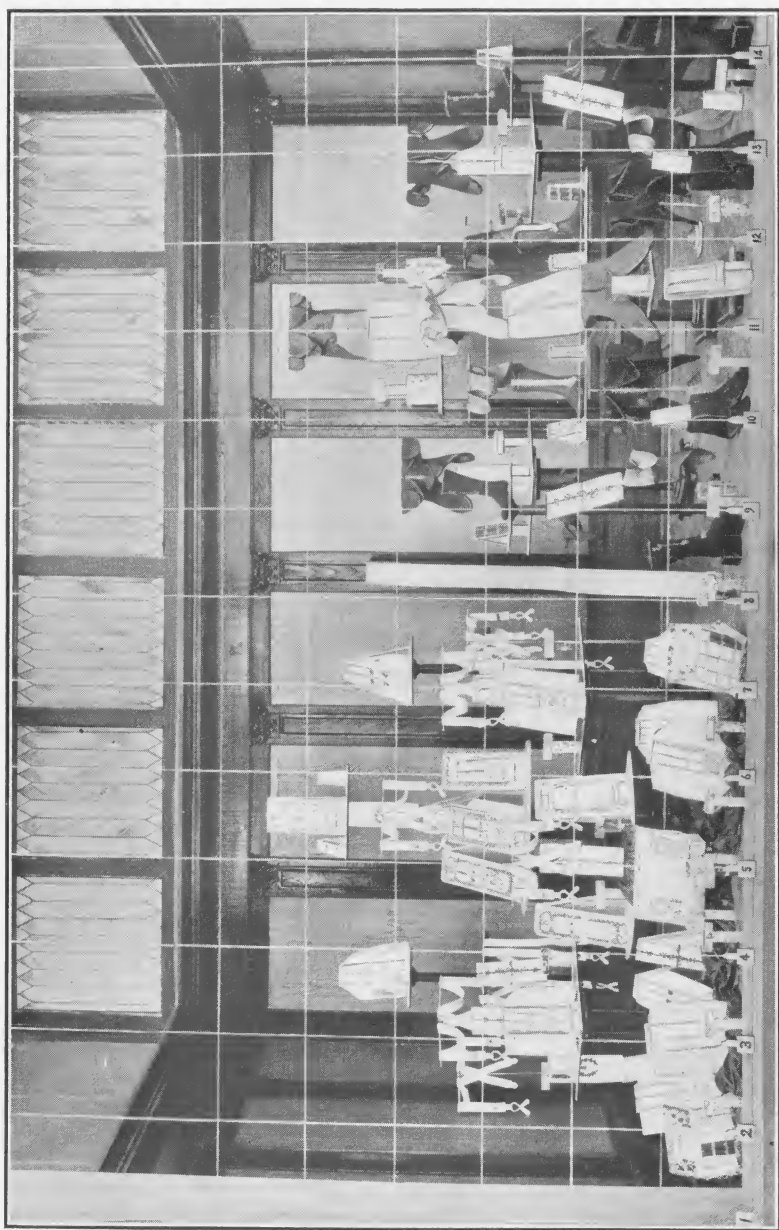


FIG. 3

TABLE I

SCHEDULE OF COMBINING MERCHANDISE FOR DISPLAY PURPOSES IN SHOW WINDOWS OR DISPLAY CASES

Main Article of Display	Articles That Can Be Combined Advantageously With Main Article						Articles Not to Be Combined With Main Article		
	First Choice	Second Choice	Third Choice	Fourth Choice	Fifth Choice	Sixth Choice	First	Second	Third
Bathrobes.....	Bath slippers	Bath towels	Underwear	Hosiery	Pajamas	Handkerchiefs	Clothing	Shoes	Hats
Belts.....	Shirts	Neckwear	Suspenders	Gloves	Clothing	Canes	Underwear	Hosiery	Shoes
Canes.....	Clothing	Neckwear	Gloves	Shirts	Hats	Umbrellas	Shoes	Hosiery	
Caps.....	Hats	Clothing	Shirts	Gloves	Mufflers	Sweaters	Underwear	Pajamas	Pajamas
Clothing.....	Shirts	Neckwear	Gloves	Hats	Shoes	Belts	Underwear	Hosiery	Hosiery
Collars.....	Shirts	Neckwear	Clothing	Handkerchiefs	Gloves	Hats	Underwear	Hosiery	Pajamas
Garters.....	Hosiery	Underwear	Suspenders	Pajamas	Shirts		Shoes	Hats	Caps
Gloves.....	Clothing	Shirts	Neckwear	Hats	Canes	Mufflers	Hosiery	Pajamas	Underwear
Handkerchiefs.....	Mufflers	Neckwear	Shirts	Gloves	Umbrellas	Canes	Underwear	Shoes	Hats
Hats.....	Clothing	Gloves	Traveling requisites	Canes	Umbrellas	Shirts	Underwear	Hosiery	Pajamas
Hosiery.....	Underwear	Shoes	Pajamas	Clothing	Shirts	Neckwear	Hats	Umbrellas	
Jewelry.....	Shirts	Neckwear	Clothing	Handkerchiefs	Mufflers		Underwear	Hosiery	Shoes
Leather goods.....	Shirts	Neckwear	Clothing	Umbrellas	Canes	Hats	Hosiery	Underwear	Pajamas
Mufflers.....	Handkerchiefs	Neckwear	Gloves	Clothing	Canes	Hats	Underwear	Hosiery	Pajamas
Neckwear.....	Shirts	Collars	Mufflers	Clothing	Hats	Canes	Pajamas	Underwear	Hosiery
Night robes.....	Bathrobes	Hosiery	Underwear	Bath slippers	Bathrobes		Never display	with outer	wear
Pajamas.....	Night robes	Underwear	Hosiery	Gloves	Belts		Clothing	Hats	Shoes
Shirts.....	Neckwear	Clothing	Hats	Hats	Leather goods		Shoes	Pajamas	Night robes
Shoes.....	Slippers	Hosiery	Clothing	Bathrobes	Hosiery		Underwear	Underwear	Umbrellas
Slippers.....	Shoes	House jackets	Clothing	Belts	Clothing		Hats	Hats	Pajamas
Suspenders.....	Garters	Shirts	Neckwear	Handkerchiefs	Clothing		Shoes	Hosiery	Pajamas
Umbrellas.....	Canes	Hats	Clothing	Handkerchiefs	Mufflers		Underwear	Hosiery	Pajamas
Underwear.....	Hosiery	Pajamas	Night robes	Bathrobes	Bath slippers		Shoes	Hats	Clothing

stores, Table I will prove very useful. This table gives the articles that can be combined with good taste as well as those which should not be used together. As an illustration, assume that clothing is to be the main article of display. On looking up the word *clothing* in the table, it will be seen that shirts are the first choice, neckwear the second, gloves the third, and so on, and that underwear, pajamas, and hosiery are articles that should not be combined with clothing.

11. Methods of Treating Merchandise in Displays.

In selecting the various examples relating to the displaying and proper arrangement of the different lines of men's furnishing goods, careful attention has been given to the popular methods common to the average retailer, as well as to the methods followed in the advanced school of window trimming, which advocates few goods, low trims, floor units, and distinctive groupings. Some of these examples represent the work of acknowledged specialists in this line of work, and others have been especially made up.

As far as possible, each line of goods is treated in three ways: (1) by itself; (2) in connection with variations of the same line, as hats with caps, shoes with slippers, etc.; and (3) in combination with closely related lines, as shirts with collars and cuffs and neckwear, hats with clothing, gloves, and canes, etc. In some cases, however, in order to illustrate fully the final disposition of unit examples or to group units in an up-to-date manner, it has been necessary to show distinct lines in conjunction with a variety of affiliated goods.

By a careful study of the examples and the accompanying text, many ideas about unit and group arrangement should be obtained. Too much stress cannot be laid on the importance of observing well every little detail that enters into a window display.

12. Making Units at Home.—The question of securing fixtures and materials with which to build up units for practice at home sometimes causes the beginner to lose heart. However, by making use of his own wearing apparel, many of the men's furnishing units showing folds, knots, twists,

plaits, drapes, etc. can be easily worked out. For instance, in learning how to fold a shirt or a suit of underwear, to tie or to drape a necktie, to hang a suit of clothes in a proper manner, etc., the beginner can practice with his own wearing apparel. Many of the display stands can be made up in the manner described in *Wooden Display Fixtures*, and many of the rod fixtures can be imitated by placing thin strips of wood or small curtain poles or rods over the backs of two chairs. Another way would be to suspend strips of wood from the ceiling or fasten them in a door frame. Many ways out of such difficulties will suggest themselves when once started in the work.

SUSPENDERS

STANDARD UNITS

13. The number of twists, arrangements, and combinations that can be made with suspenders on any kind of rod fixtures, such as side arms, arm stands, and **T** stands, is really surprising. Following are examples of standard suspender units that will serve to bring out many methods of displaying suspenders. The various units can be used in a display by carrying out one single design of the folds and twists, or several of them may be used in combination. In most of the illustrations of standard units shown here ordinary single-arm or double-arm stands are used, but it will readily be seen how such units can be formed on other fixtures.

The majority of manufacturers pack suspenders in boxes that hold a half dozen pair. The suspenders are folded over a cardboard that fits inside the box, and naturally receive two folds. These folds, as will be seen, are made use of in forming many of the units. For the holiday season many manufacturers pack single pairs of suspenders in fancy boxes, which may often be used to advantage in a display.

14. Single-Rod Units.—In Figs. 4 and 5 are shown suspenders placed over **T** stands at the first fold. A piece

of clean, white tissue paper is first placed over the stand in arranging the unit shown in Fig. 4, and in the unit shown in Fig. 5 a handkerchief with a fancy border is utilized. Of

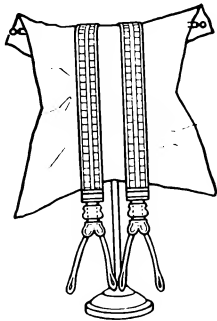


FIG. 4

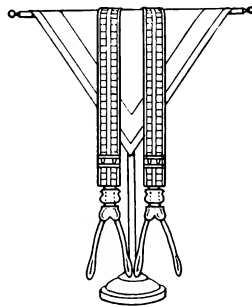


FIG. 5

course, it is not absolutely necessary to use paper or handkerchiefs in this manner, but the practice is frequently followed when the webbing of which the suspenders are made contains a great deal of color.

Fig. 6 shows a pair of suspenders folded over at the second stock fold and hung in the center of an adjustable **T** stand by means of a bulldog hook, which also holds the price ticket.

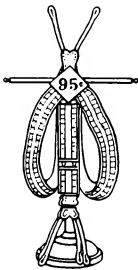


FIG. 6

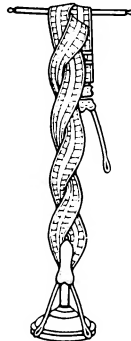


FIG. 7

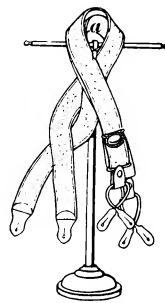


FIG. 8

Fig. 7 shows how a pair of suspenders can be braided and placed over a rod. Such units show off well in a display.

Fig. 8 shows a neat unit. The suspenders are crossed in the manner shown and are fastened to the rod with a bulldog hook *a*, which can also be made to hold a price ticket.

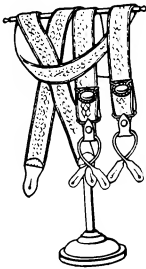


FIG. 9

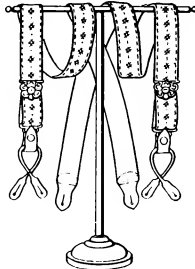


FIG. 10

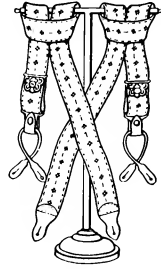


FIG. 11

Figs. 9, 10, and 11 show three effective ways of draping suspenders. In Fig. 9, a graceful loop is formed with the webbing of one end of the suspenders, and in Fig. 10 the ends of the suspenders are looped around the cross-arm of the display stand. The unit in Fig. 11 is made by forming double-loop knots at each side of the standard of the **T** stand.

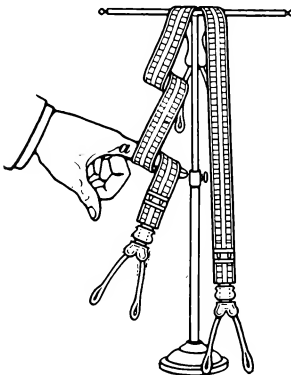


FIG. 12

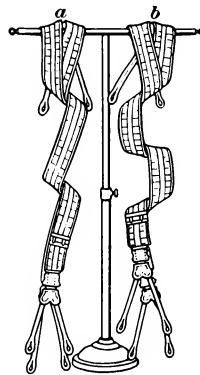


FIG. 13

Fig. 12 illustrates a simple and quick method of making twists in suspenders. The webbing of the suspender is simply turned over the forefinger, as shown at *a*. In Fig. 13

two styles of twists are illustrated. That shown at *a* is called a *single twist*, and that at *b* a *double twist*.

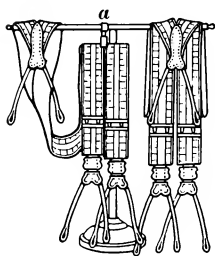


FIG. 14

15. Fig. 14 shows two pair of suspenders displayed on a T stand. The pair at the left shows the back placed over the rod at the regular stock fold. The fronts of the suspenders are held in place by means of a bulldog hook, as shown at *a*, a piece of cardboard being inserted between the folds to give stiffness. The suspenders at the right are hung on the rod at the two stock folds.

In Fig. 15 is shown an attractive way of draping two pair of suspenders on a T stand. One pair is placed over the rod of the stand at the two stock folds, and through the loops thus formed is draped the other pair. These suspenders have two twists, as shown at *a* and *b*. The unit shown in Fig. 16 is arranged in practically the same way as that shown in Fig. 15, but instead of forming twists the back of the second pair of suspenders is brought up over the top of the cross-rod.

16. Double-Rod Units.—In Figs. 17 and 18 are shown two units in which double-rod stands are made use of in draping the suspenders. These units are somewhat similar, each showing one pair of suspenders. In Fig. 17, the ends

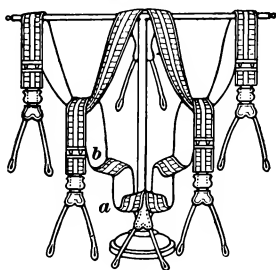


FIG. 15

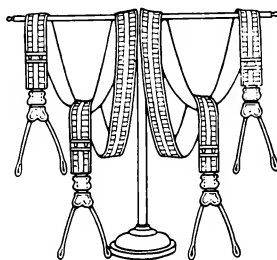


FIG. 16

are twisted inwards over the lower cross-rod, as shown at *a*, and in Fig. 18 they are twisted outwards.

Fig. 19 shows an effective way of displaying three pair of suspenders on a double-rod stand. The two lower pairs of

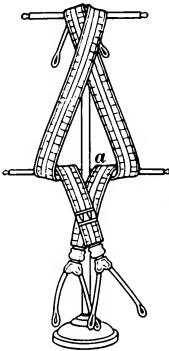


FIG. 17

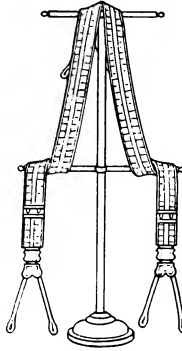


FIG. 18

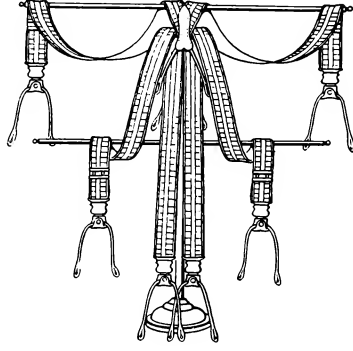


FIG. 19

suspenders are attached to the upper rod by means of a bulldog hook. One pair is permitted to hang down and the ends of the other pair are spread apart and twisted around the rod, as shown. The third pair—on the top rod—is draped so that the back of the suspenders hides the bulldog clip.

17. Figs. 20 and 21 show suspenders draped on parallel-rod fixtures. Both of these units are easily made. In Fig. 20, the backs of the two pair of suspenders are attached

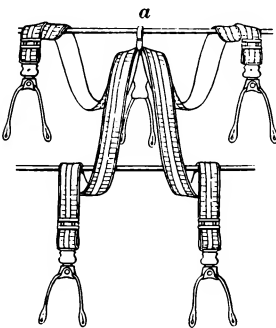


FIG. 20

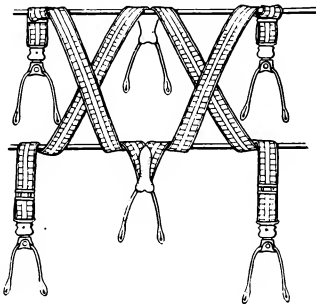


FIG. 21

to the upper rod by means of a hook *a* and the ends are simply turned over the rods. The ends of the upper pair have two

twists and those of the lower pair only one twist. In Fig. 21, the back of one pair of suspenders is placed over the upper rod and the ends are brought down to the lower rods and twisted over. The back of the other pair is twisted over the lower rod and the ends are brought up over the upper rod, holding the suspenders firmly in place.

Fig. 22 shows another method of arranging suspenders on parallel-rod fixtures. The suspenders are draped in practically the same manner as those shown in Fig. 21.

18. Stock-Box Units.—Stock boxes and their covers are frequently utilized by window trimmers to make a display when there is a scarcity of regular display fixtures.

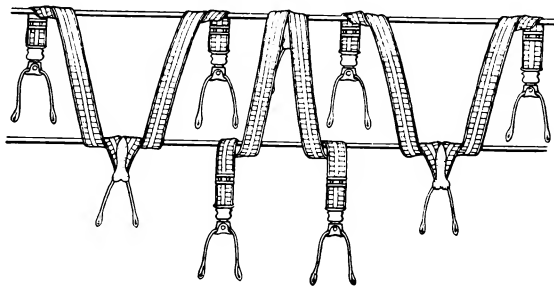


FIG. 22

Fig. 23 shows a suspender unit in which a stock box is used. Three pair of suspenders are braided and then fastened into the hooks of an ordinary shirt easel or box-stand fixture. A full box of suspenders is placed on top of these to hold them in place. The suspenders in the box are held upright by means of the stiff piece of cardboard *a*.

Fig. 24 shows how two or more pair of suspenders can be draped on the cover of a stock box. The cover is braced by a stick of wood or is fastened to the floor of the show window with a couple of tacks. Such units are suitable for floor trims.

19. Combination Units.—By a **combination unit** is meant a unit in which two or more articles of merchandise are displayed. A unit of this kind is shown in Fig. 25. The

fixture used in this case is an 8-inch flat-top haberdashery stand on which is placed a handkerchief box. Over this box are laid two pair of suspenders, with their ends gracefully draped, and on top of these is placed a handkerchief. The handkerchief has four folds, from the center, and is stood on end, giving to the unit a striking appearance.

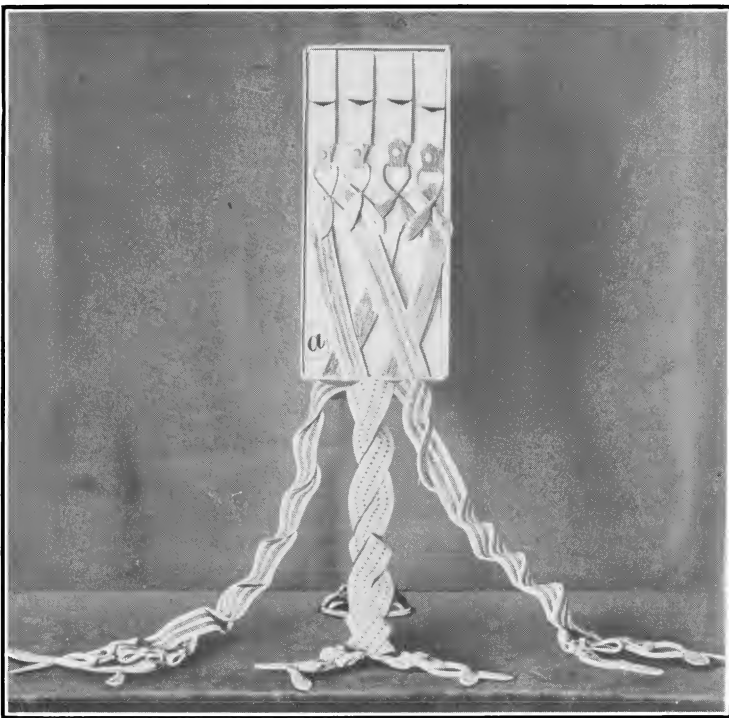


FIG. 23

20. Glass-Shelf Units. Display units in which glass shelves are utilized are known as **glass-shelf units**. Several groupings and displays in which such units are prominent will be shown later.

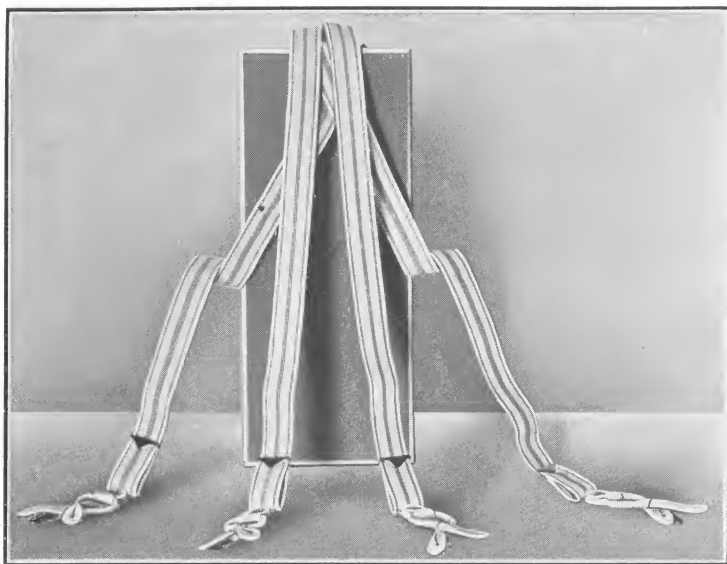


FIG. 24

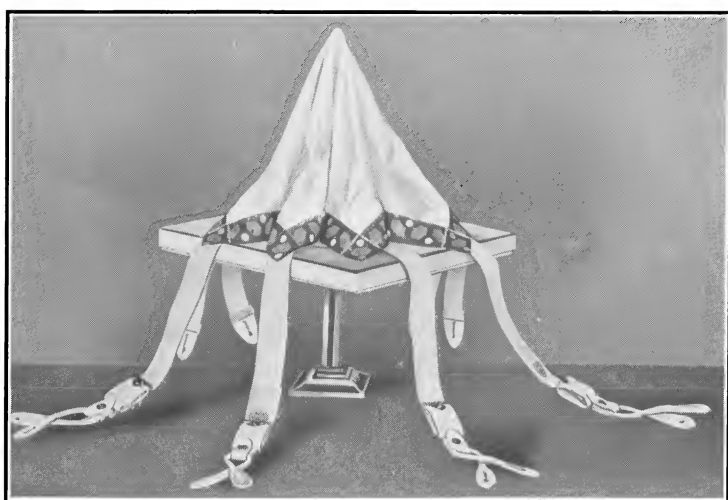


FIG. 25

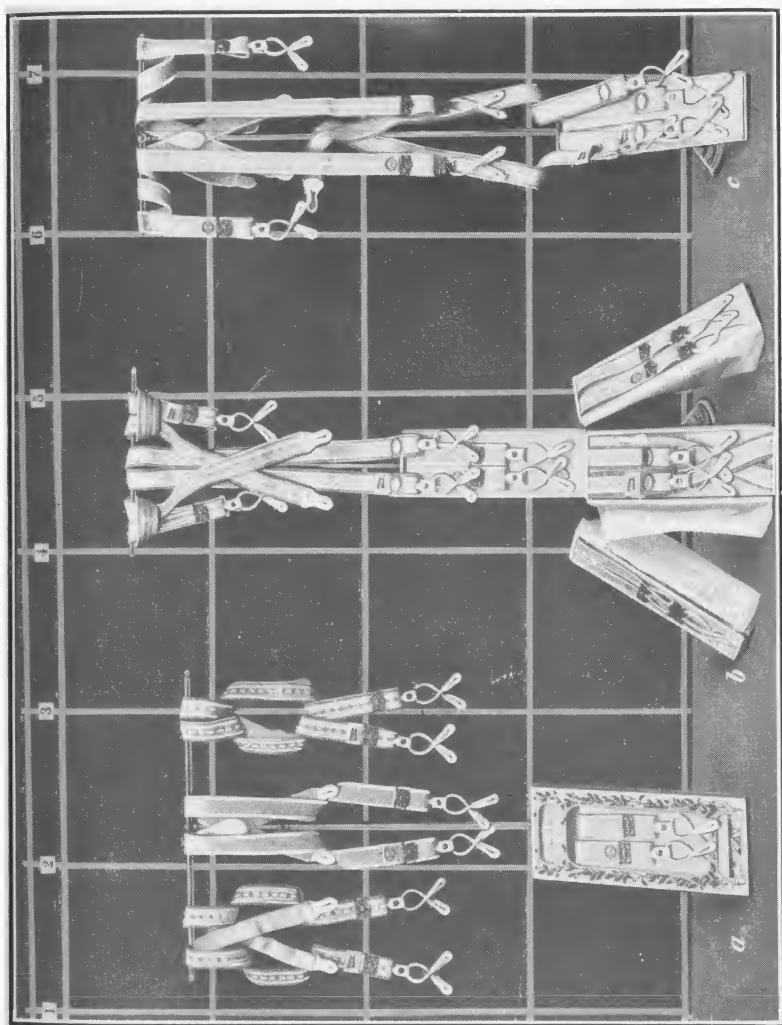


FIG. 26

GROUPINGS AND DISPLAYS

21. Grouping of T-Stand Units.—A grouping of three very practical **T**-stand units is shown in Fig. 26. As shown by the 1-foot squares, the width of this grouping is about 6 feet and its height is about $3\frac{1}{2}$ feet. In the unit shown at *a*, a fancy box of suspenders rests against the standard of the **T** stand and on the cross-arm are draped three pair of suspenders. The fixtures used for the unit shown at *b* are a 12-inch pedestal and a short-arm stand. As shown, four boxes of suspenders are arranged around the pedestal and on the arm are draped two pair of suspenders. The unit at *c* is similar to the one at *a*, being about 4 inches higher. The central pair of suspenders in this unit is held in place by the adjusting screw of the **T** stand.

22. Combination Groupings.—Figs. 27 and 28 show two groupings in which garters are displayed with suspenders. The grouping shown in Fig. 27 is about 7 feet wide and about $3\frac{1}{2}$ feet high. The central feature is a glass-shelf unit, and on each side of it are a **T**-stand and box units. Some of the suspenders and all the garters are shown in boxes. This grouping illustrates a good method of utilizing as a floor stand the original box in which suspenders are packed. The box cover is placed on the bottom of the box and then secured to it by driving pins in the top corners at an angle. Thus, when the box and lid are spread at the bottom the suspenders can be shown in the manner illustrated. As has already been mentioned, this plan of utilizing oblong boxes in which suspenders and other merchandise is packed is frequently followed when there is a shortage of regular fixtures, or it is desired to make a display without the use of ordinary fixtures.

In Fig. 28 the grouping consists mostly of suspenders and garters in fancy holiday boxes. As indicated by the squares, it is about $7\frac{1}{2}$ feet wide and nearly 4 feet high. A glass-shelf unit is the central feature of this grouping. The glass is 22 in. \times 22 in. and it rests on a 12-inch pedestal.

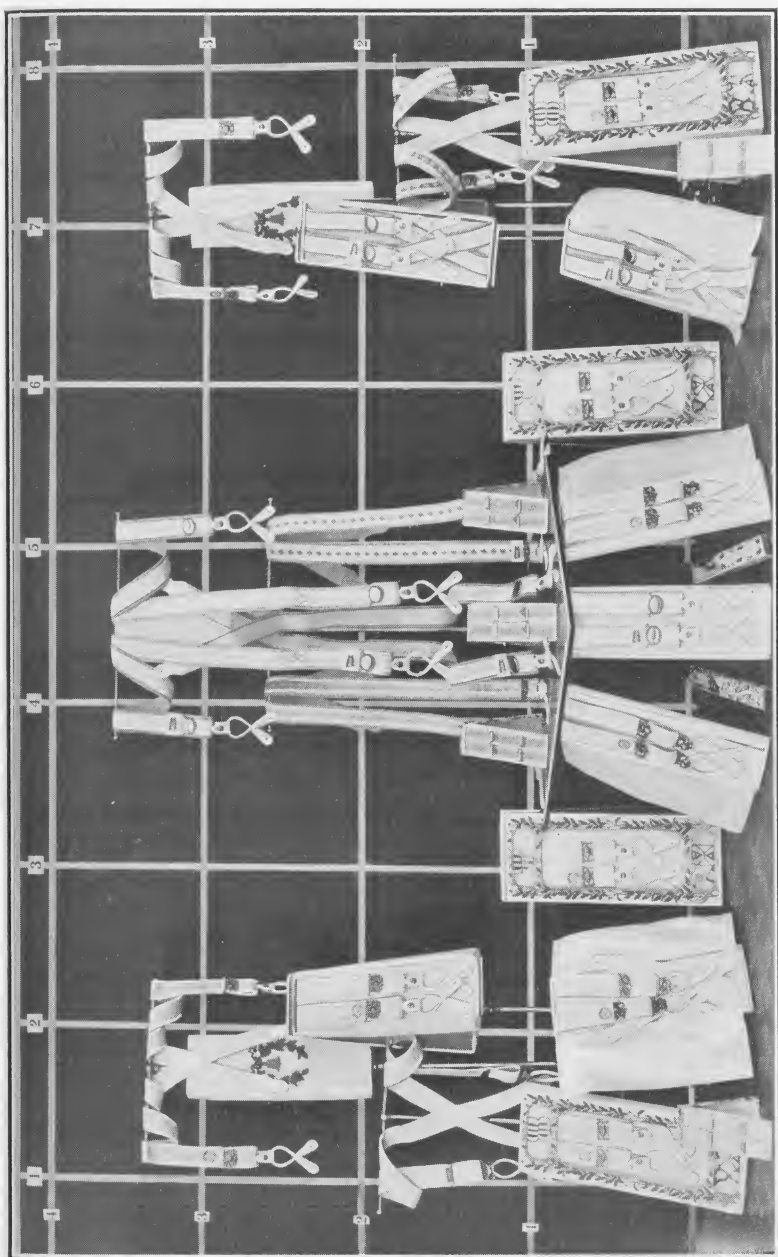


FIG. 27

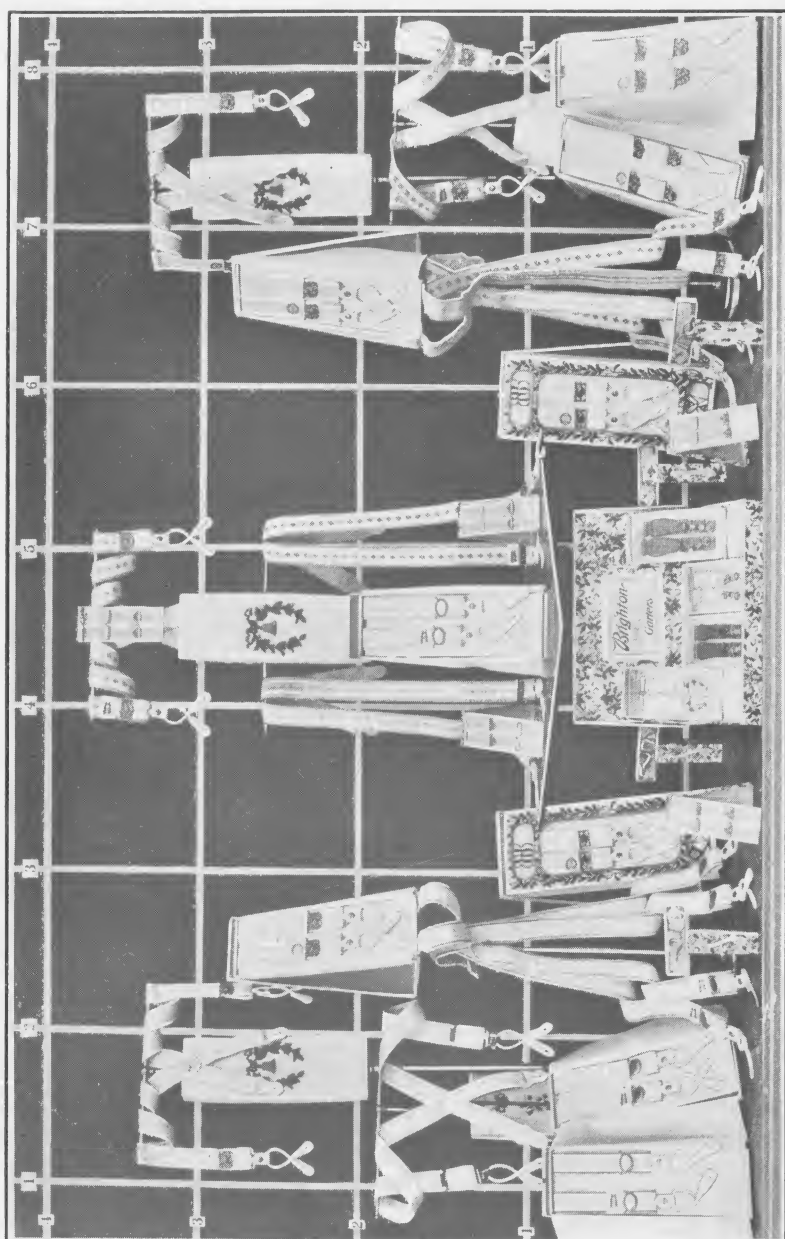


FIG. 25

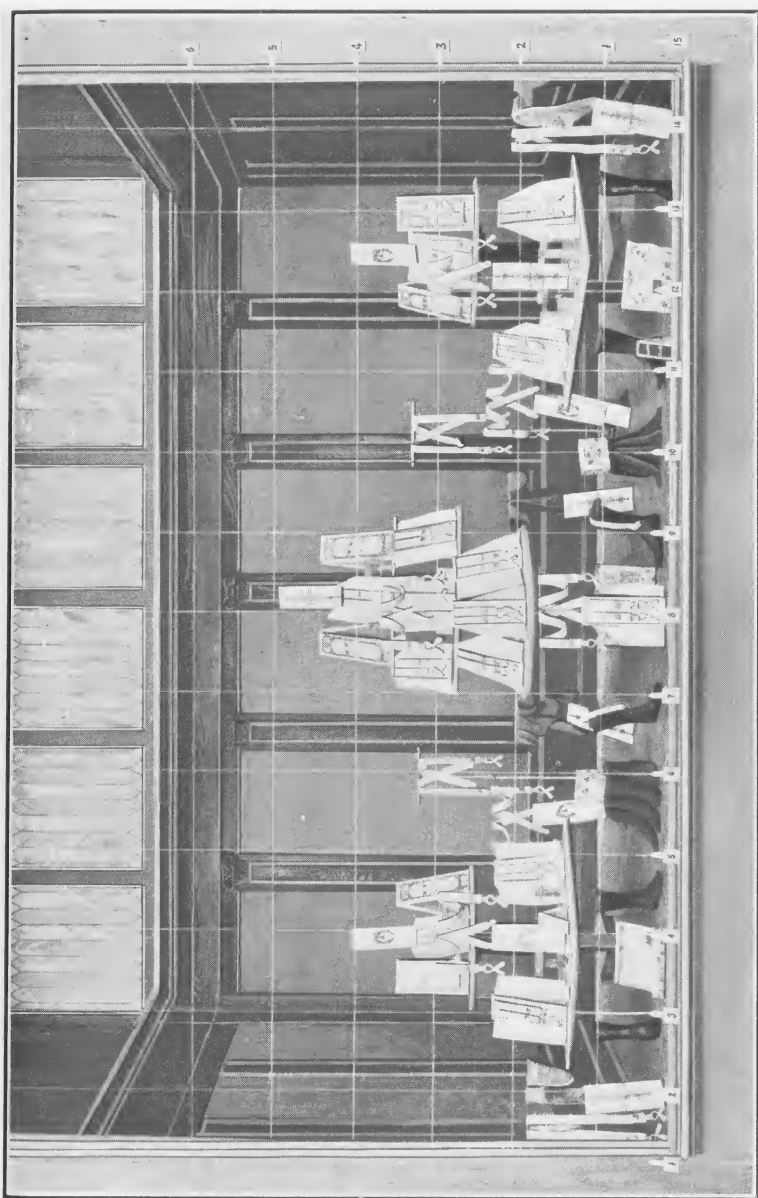


FIG. 29

On top of the glass shelf is a double-rod stand, and resting against the pedestal are boxes of garters. Special attention is called to the two flat-top stands next to the central unit. From the adjusting screws of these stands are hung two pair of suspenders and on the flat top rest suspenders in boxes. The remainder of the display is made up of simple units and boxes of suspenders and garters. The arrangement and spacing of this as well as the preceding display should be carefully studied.

23. Fig. 1, which has already been referred to, is similar to the groupings just described and therefore demands just as much consideration. It has two glass-shelf units as a central feature and displays suspenders and garters in a neat and simple way. The bottom glass shelf of the central unit is 12 in. \times 42 in. and rests on a 12-inch pedestal; the top glass shelf is 18 in. \times 6 in. and rests on an 18-inch pedestal. On each side of this unit is a wooden fixture, the details of which are plainly shown.

24. Low Trims.—In Fig. 29 is shown what is known among window dressers as a **low trim**. Garters and half hose are exhibited with suspenders in this display. The center unit is about 5 feet high and is arranged on an oval wooden shelf. The units at each side of this are arranged on 24" \times 24" wooden shelves and are about 4 feet high. The wooden shelves are finished to match the hardwood background of the show window. Such shelves are a good substitute for the polished plate-glass shelves so frequently used. When well finished and polished they set off merchandise just about as well, and besides they are not so liable to get broken. The hosiery in this display is shown on papier-mâché forms as well as on small **T** stands. It is tastefully arranged with the suspenders and garters. The squares will show at a glance the width of the display. Low trims are used a great deal in the displaying of men's furnishings.

25. Double Displays.—In order to bring out what is meant by a **double display**, reference is made to Fig. 3,

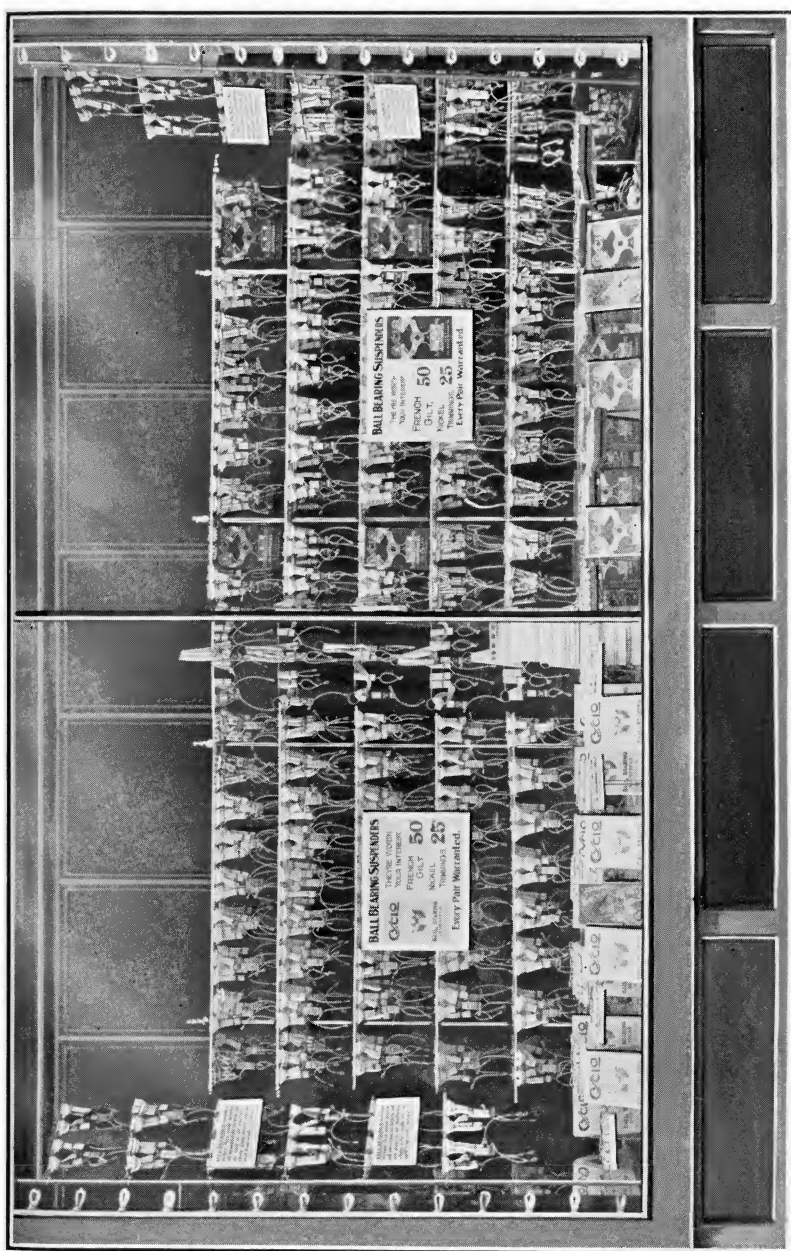
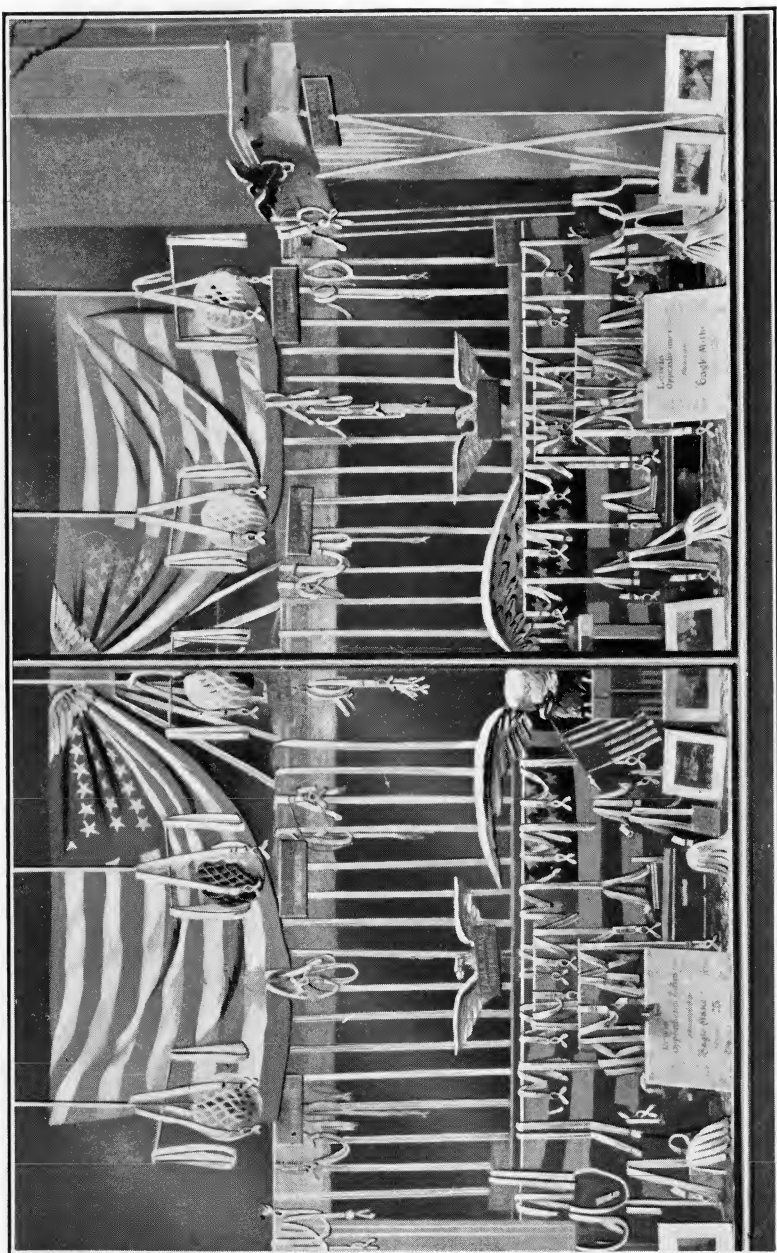
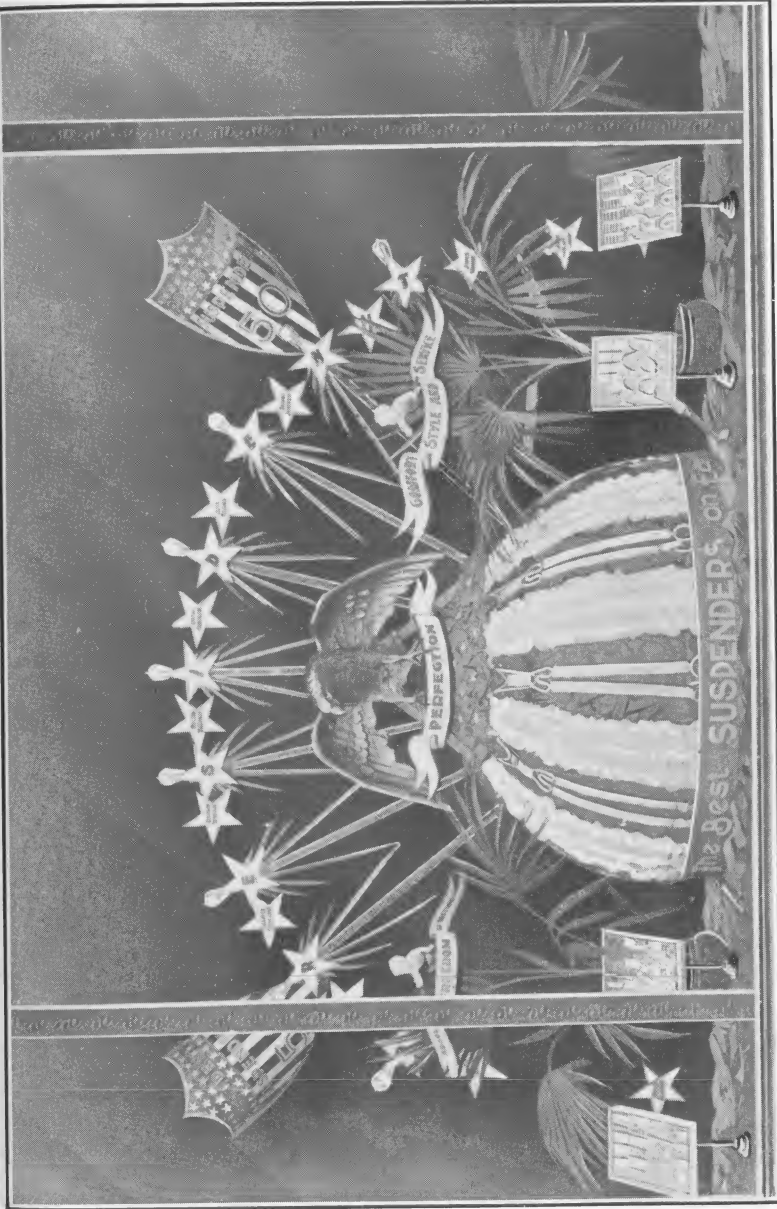


Fig. 30





which has already been described. As will be observed, there are really two displays in one show window, one consisting of suspenders and garters and the other of hosiery and garters. These are separated by means of a window divider. Double displays can be used to advantage where the show-window space is large.

26. Stocky Trims.—A good example of a **stocky trim** is shown in Fig. 30. This style of display is suitable for sale windows. The fixture equipment of this trim consists of two five-arm cross-rod stands similar to fixture 65M. The side arms attached to the window frame are like those shown in Fig. 60 (c), *Metal Display Fixtures*. The suspenders are draped on the rods in the manner shown in Fig. 11. Boxes of suspenders are set flat on haberdashery stands and between them are advertising cards set at an angle of 45 degrees.

27. Special-Occasion Displays.—Many an idea for a display that will be suitable for a certain holiday or some occasion of importance has been suggested by the trade mark or the name of the article to be shown. Two good examples of **special-occasion displays** suggested by the trade name of the suspenders on exhibit are illustrated in Figs. 31 and 32. Either of these displays is appropriate for a Memorial-Day or a Fourth-of-July window. The ideas suggested can also be made use of in displaying other lines of merchandise.

Fig. 31 shows a display of "Eagle Make" suspenders. The eagles in the display serve to bring out the name of the suspenders and, together with the flags, suggest a holiday of national importance. Eagles for use in displays are usually made of papier mâché. They are gilded as a rule and can be had in several sizes and shapes.

The display in Fig. 32 was suggested by the name "President Suspenders." It has for its central feature a dome covered with puffed silkoline, and on top of this dome is a gilded papier-mâché eagle. Several gilded sticks capped with glittering stars radiate from the dome. As will be observed, above every other star is a frosted electric-light bulb and on each of these stars is one letter of the word President.

These features, together with the shields, signs, and palms, go to make up a display that is not only artistic but dazzling when the lights are turned on.

28. In order to make a dome like the one used in the display shown in Fig. 32, it will first be necessary to construct a framework of wood. This can be done by cutting out half-circles of $\frac{1}{2}$ -inch lumber with a compass saw and then cleating them together. Another way is to use thin strips of wood. The strips must be soaked in water (preferably hot water) before they are bent. The length of time to soak them varies from 2 to 6 hours, depending on the sharpness of the bend that is to be made. After the framework is formed, it is covered with heavy building paper, on which either silk-oline or cheesecloth is puffed with pins or with paste.

Stars for a display of this kind are cut out of heavy cardboard. The pulverized mica or ground glass used to make the stars glitter is held on by glue; that is, the cardboard stars are coated with glue and the mica or the glass is sprinkled on before the glue dries.

29. Displays With Mechanical Figures.—Displays in which mechanical figures are used never fail to attract attention. Many manufacturers of different lines of merchandise have devices of this kind that they lend to merchants to advertise their products. Two suspender displays in which a mechanical wax figure furnished by the suspender manufacturer is brought into use are shown in Figs. 33 and 34. This figure has a lifelike movement at the hips and shoulders, which serves to show how the suspenders work.

The fixture arrangement of the display shown in Fig. 33 consists of three half circles cut 12 inches wide. These arches, or half circles, are set 12 inches apart. Directly under the arches are placed rows of incandescent lights, and on top of the highest arch are boxes of garters placed over 2-inch finishing nails driven into the wood. The suspenders are fastened on by means of brass-headed tacks driven through the buttonholes. The mechanical figure is in the center of the display, facing a small cabinet, and at each end of the

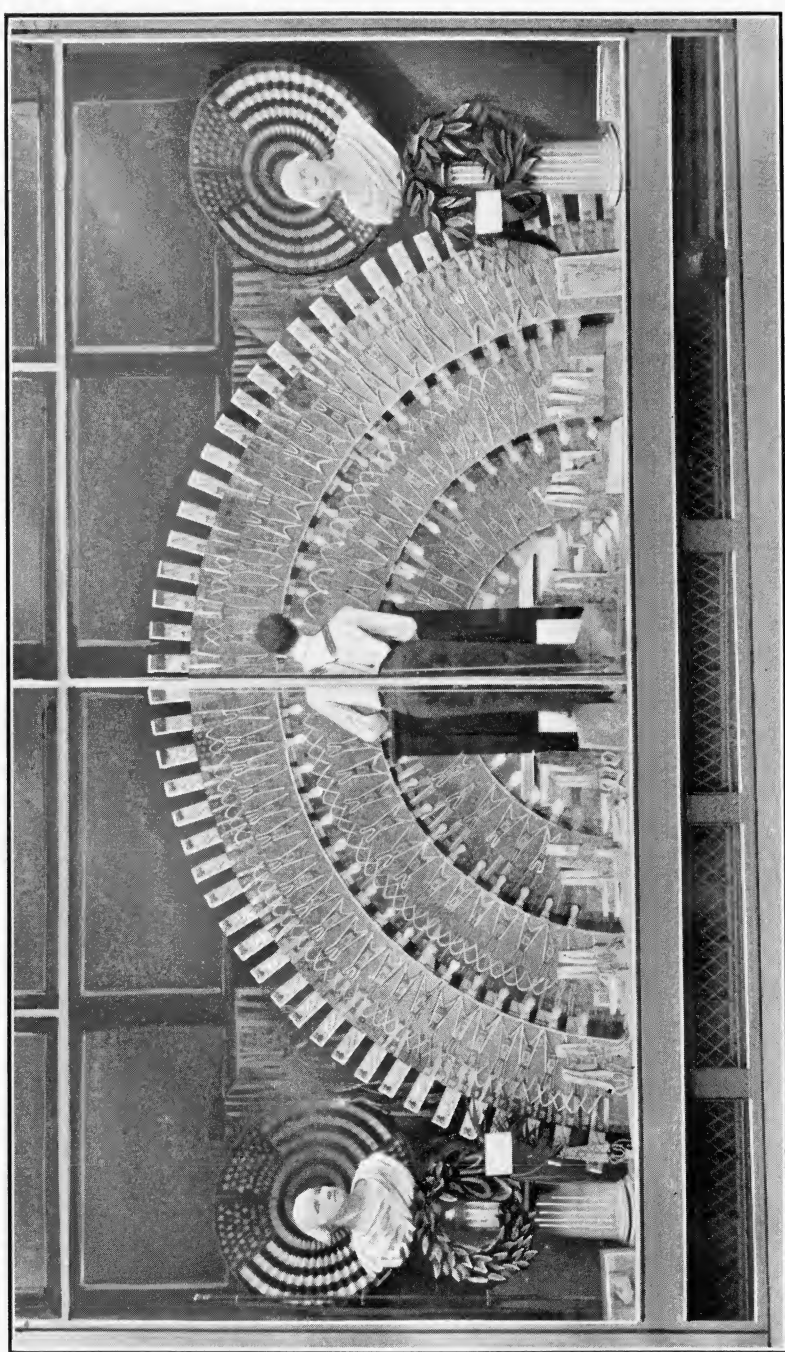


FIG. 33

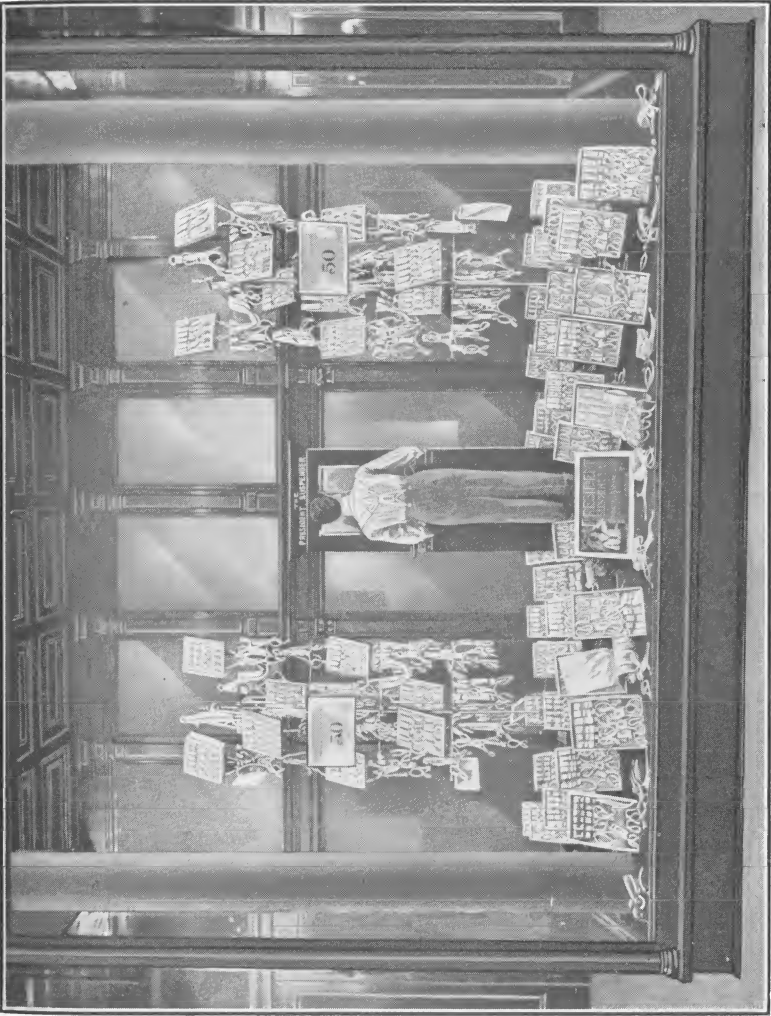


FIG. 34

display is a bust resting on a pedestal. Back of each bust are flags. A display of this kind, especially at night when the lights are turned on, is sure to attract the passer-by.

The other display, showing the mechanical wax figure, Fig. 34, is not so elaborate. The figure stands in the center of the show window and faces a cabinet fitted with a mirror. On each side and nearer the front is a tree fixture showing a price card and suspenders draped and in boxes, and on the floor are boxes of suspenders tastefully arranged. A sign card and single pairs of suspenders are also on the floor.

30. Corner - Window Displays. — Corner windows demand a slightly different treatment from other show windows; that is, the merchandise must be arranged so that it will appear equally attractive from any point of observation. Fig. 35 shows a suspender display in a corner window 6 ft. \times 6 ft. in size. As will be seen, the fixtures and display do not face either street, but run diagonally across the window. The fixture equipment of this window display consists of one large haberhashery pendant hung in the center and two smaller swing-arm pendants on each side of the center. These fixtures are similar to fixture 66M. The suspenders are draped on these fixtures in practically the same manner as shown in Fig. 11, except that one end of the suspenders passes over the rod instead of through the knot. Fancy suspender webbing is displayed in rolls and in strips drawn diagonally across the glass. Between the rows of webbing on the floor are trays of suspender hardware, such as nickel-plated buckles, etc. Signs, as will be seen, are also shown to advantage in this suspender display.

31. Another corner-window suspender display is shown in Fig. 36. The suspenders are arranged so that they are equally attractive from any point of observation. A double-rod fixture (fixture 65M) and wall brackets are used, and boxes of suspenders cover the floor. The advertising cards are fastened to the inside of the glass with small gummed stickers. This style of display is suitable for special sales and may be classed as a stocky trim.

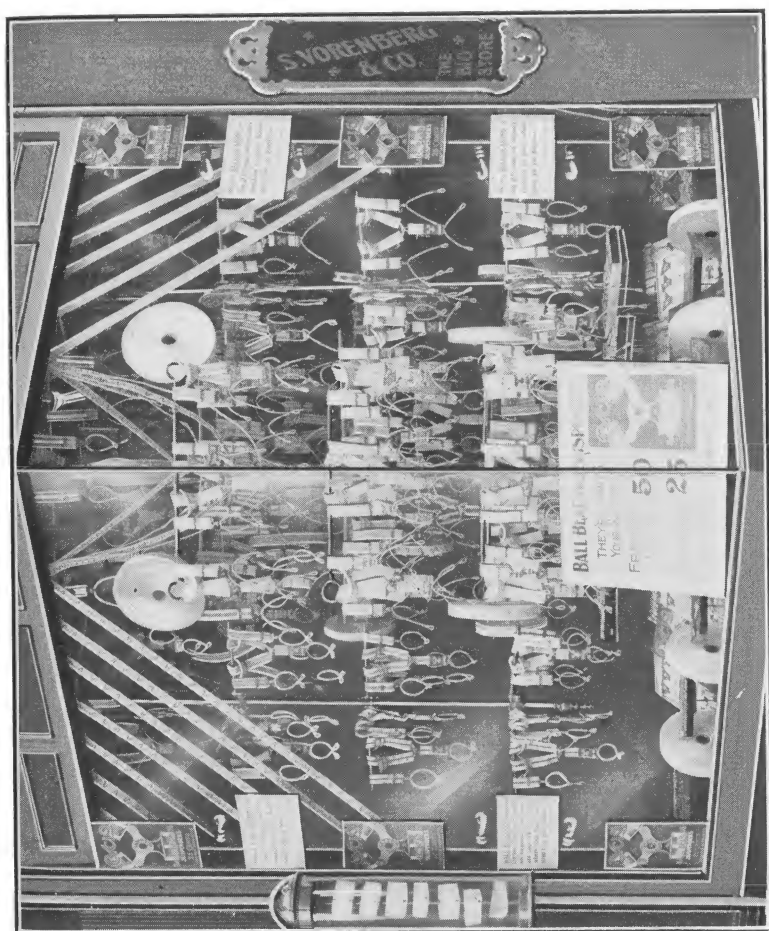


FIG. 35



FIG. 36

GARTERS

DISPLAY METHODS

32. In the exclusive furnishing-goods store, men's garters seldom receive a distinct showing. Their display as a rule is confined to an occasional representation in a suspender, a hosiery, or an underwear trim; that is, a box or two of garters are used to fill in spaces between stands, or, to demonstrate their use in a practical manner, a single garter is frequently shown on a foot form covered with a sock. In stores of the middle class, however, small windows, central features, and show-case trims are frequently made up entirely of boxed garters, the small oblong stock boxes in which the goods are received from the factory being piled or stacked in some attractive way.

EXAMPLES OF GARTER UNITS

33. Figs. 37 to 40, inclusive, show several examples of units commonly used in garter displays. Of course, with a little ingenuity on the part of the trimmer, circles, ovals, art-nouveau scrolls, etc. covered with plush, satin, or velvet of some suitable color can be made use of in garter displays; also, many of the suggestions given in connection with combination displays of suspenders can well be given consideration.

34. Box Units.—Figs. 37 and 38 show what may be called **box units**. Such units may be built up on the floor of a show window, on stands, or on glass shelves. The method of piling garter boxes is well illustrated in these figures. As will be observed, the part of the box in which the garters are packed is slid out of the cover and the cover of the next box is telescoped over it. The boxes are thus piled straight



FIG. 37



FIG. 38

and securely held together. The unit shown in Fig. 37 is rendered more attractive by the garters draped on a small wooden pedestal.

35. Decorative Surface Units. — Figs. 39 and 40 show two excellent arrangements for displaying garters singly instead of in their original packages. In Fig. 39 single garters are arranged on a three-pointed design cut from mat board or light lumber. These boards are covered with black velveteen and are nailed to a wooden stand.

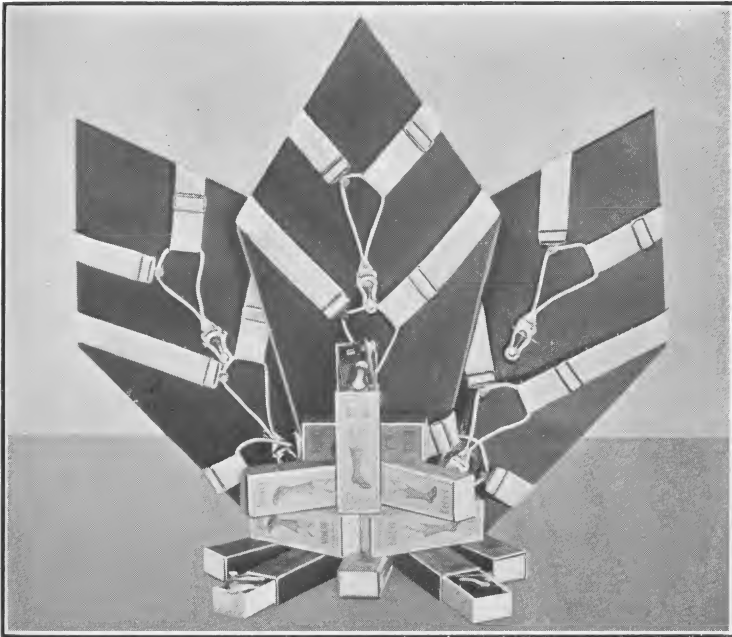


FIG. 39

In front of the design several boxes of garters are arranged in an artistic manner.

The unit shown in Fig. 40 is made up of a thin, tapering board covered with black velveteen. This board is 8 inches wide at the bottom and 5½ inches wide at the top. Garters of various colors are artistically arranged on this board, and in front of it is a garter and a sock on a papier-mâché

foot form. At each side are grouped boxes of garters and garters draped on small wooden pedestals. In making a

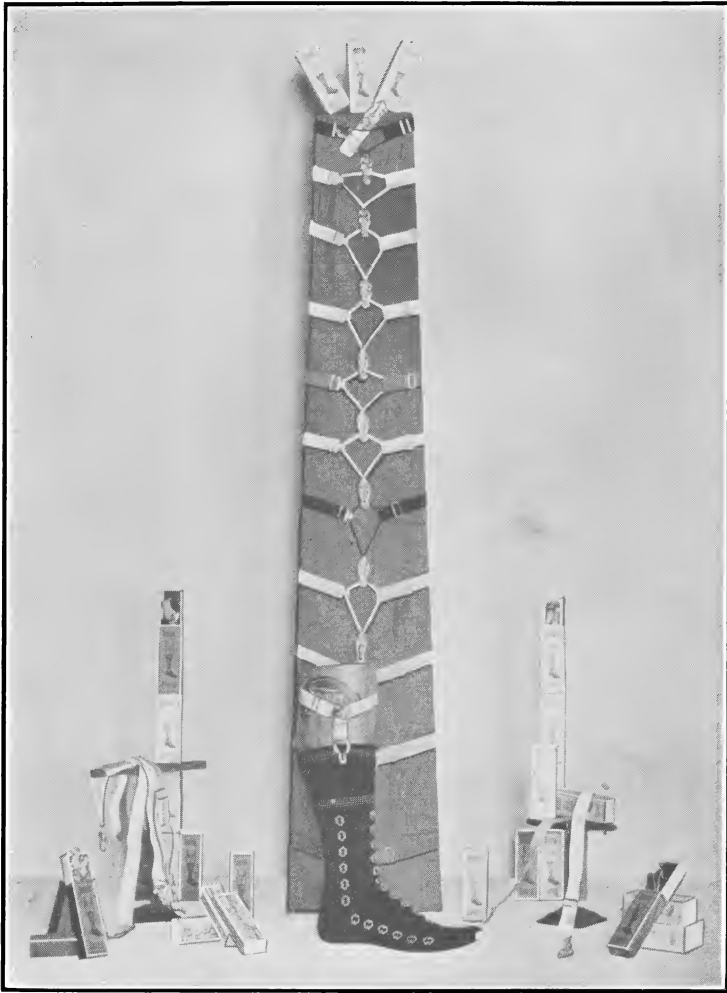


FIG. 40

display of this kind, dark-green or red plush or velveteen may be used instead of black velveteen.

COLLARS AND CUFFS

REMARKS ON DISPLAYING

DISPLAY METHODS

1. Although the methods of displaying collars and cuffs might seem to be few, this line of merchandise affords the window trimmer wide scope for exercising his taste and originality. Collars are usually packed in cardboard boxes that hold a dozen collars put up in bunches—two bunches to a box and six collars in a bunch—tied together at the back with narrow silk ribbon. Such boxes are extremely useful in making displays. Collars may be shown to advantage on top of them as well as inside of them.

In many instances, empty boxes are piled, or stacked, in various ways on the floors of show windows or show cases, on glass shelves resting on pedestals, and on parallel-rod fixtures. There is plenty of opportunity to exercise ingenuity and originality in piling all kinds of boxed goods. Much care should be taken to have equal spaces between the boxes, and, where they are piled one upon the other, their edges must be kept even. Nothing detracts so much from a display as disfigured and soiled boxes or irregularity in piling them. Considerable use is also made of boxes in arranging solid trims. It is well, therefore, provided a special brand, or line, of collars carried by a firm comes in boxes that are uniform in size and color, always to keep a reasonable number of empties in good condition for display purposes.

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In arranging displays with boxes and bunches of collars, there seems to be no end to the ideas that may be worked out. Such bunches and boxes are placed on and fastened to individual collar stands, flat-top stands, and wooden scrolls, circles, and framework. They are also attached to flat-surface backgrounds.

In addition to displays consisting of boxes and bunches of collars, and special flat designs, many attractive units and

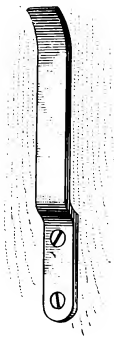


FIG. 1

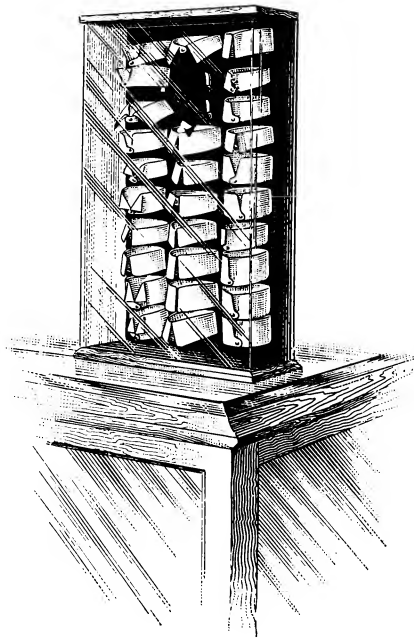


FIG. 2

displays are made by linking collars together; also, numerous striking exhibits are formed by combining collars and cuffs with other men's wear, as shirts, neckties, canes, etc.

The illustrations and examples of collar-and-cuff units and displays that follow serve to bring out practically all the methods employed in displaying this line of men's wear, and they will no doubt suggest many ideas that may be brought into practical use.

DEVICES USED IN DISPLAYING COLLARS

2. Collar Clip.—Among the numerous devices used in displaying collars is the **metal collar clip** shown in Fig. 1. The clip is extremely useful when it is desired to show collars on some flat surface, as the background of a show window or a show case. It may be used to advantage on strips, scrolls, and special wooden fixtures. It is held in place by means of screws, as shown in the figure. Collar clips of this style are inexpensive. They can be purchased from any fixture concern, and in many instances collar manufacturers supply them.

3. Fig. 2 illustrates a collar show case fitted with collar clips, and Fig. 3 shows how such clips may be used on fixtures made by the trimmer. The fixture in view (a) is a stand, and the one in (b) a pendant.

In making such fixtures, strips of $\frac{7}{8}'' \times \frac{7}{8}''$ hard or soft wood are used, although larger strips may be employed if desired. The wood

should be finished to match the woodwork of the show window or at least to harmonize with it. In some cases where plain wood is used, it is either gilded or painted with white enamel. Such finishes, however, are not so appropriate for collar displays as those just mentioned. Another plan sometimes followed is to cover such fixtures with black velvet or velvet of some color that harmonizes well with white collars.

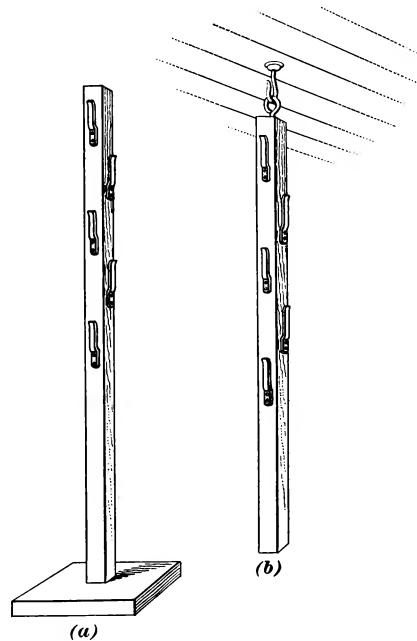


FIG. 3

Children's rolling hoops with collar clips on the outer edge can be utilized to good advantage in collar displays.

4. Flexible Collar Clips.—In Fig. 4 (a) is shown a simple **metal flexible clip**. This style of clip can be

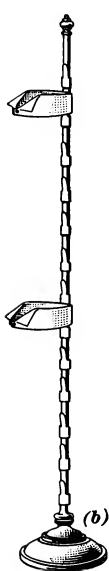
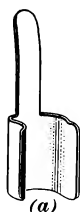


FIG. 4



(a)

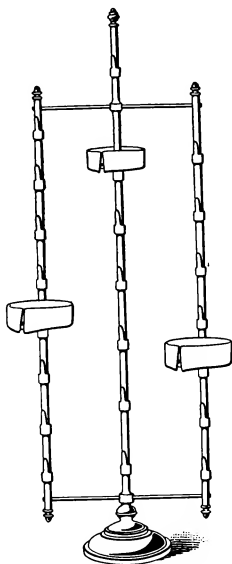


FIG. 5

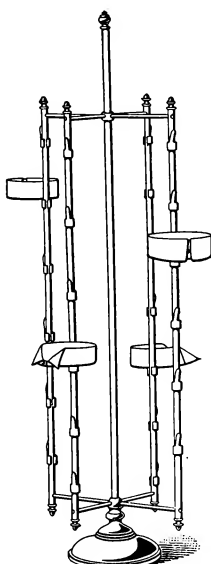


FIG. 6

placed on any metal rod or fixture, and it will remain where it is put. Each clip will hold one collar or one cuff or clusters of two or three.

Figs. 4 (b), 5, and 6 show standard metal fixtures on which flexible clips have been placed. Such fixtures can

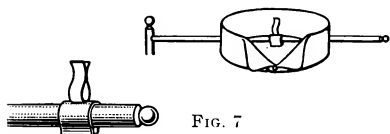


FIG. 7

be used to advantage on the show-window floor, or they may be placed on pedestals supporting glass or wooden shelves. They

may also be stood on show cases for interior displays.

5. Another style of flexible clip for holding collars is shown in Fig. 7. This clip can be easily clamped on a hori-

zontal-rod or a side-arm fixture. It may also be used to hold show-cards and other articles of merchandise.

6. Brass Tacks.—For fastening collars or cuffs to a background or a strip of wood, common **brass tacks** will be found useful. Fig. 8 shows how a collar may be fastened by means of such tacks. One tack is placed just above the upper edge of the collar, as shown at *a*, and the other is placed in the buttonhole, as shown at *b*. Thumbtacks are often used in the same way as brass tacks. This method of fastening collars to backgrounds, etc. is inexpensive and will in no way harm the goods.

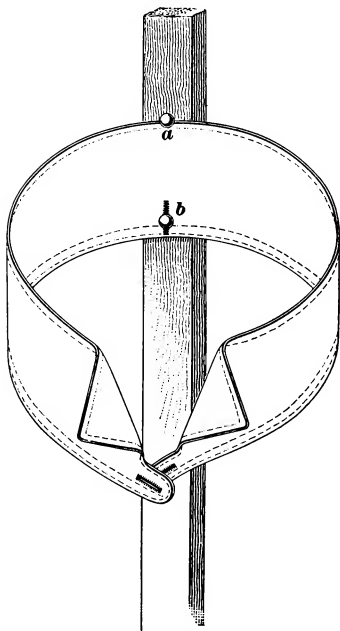


FIG. 8

7. Paper Fasteners and Screw Collar Buttons.—For securing the two ends of collars, as when linking them together for displays or showing them on collar clips, etc.,

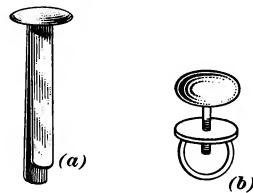


FIG. 9

paper fasteners, as shown in Fig. 9 (*a*), and **screw collar buttons**, as shown in (*b*), are generally used.

The paper fasteners are simply $\frac{1}{4}$ -inch brass round-headed fasteners commonly used in offices. In fastening the ends of collars with them, the prongs are passed through the buttonholes and bent down, as shown at *a*, Fig. 10, which illustrates several collars fastened together. In order to fasten collars strung together in this manner to a background or

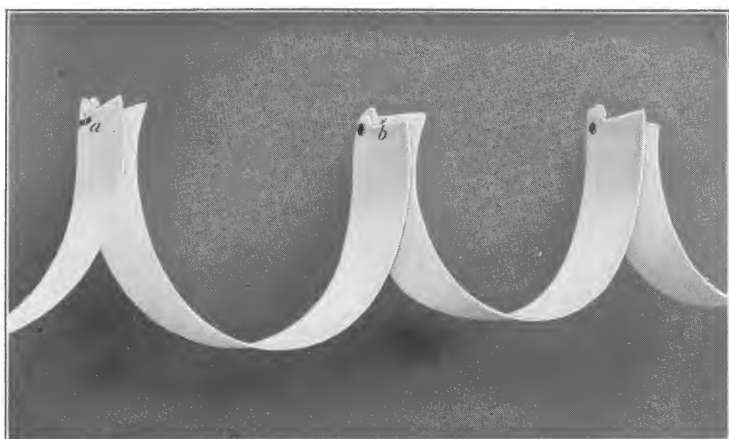


FIG. 10

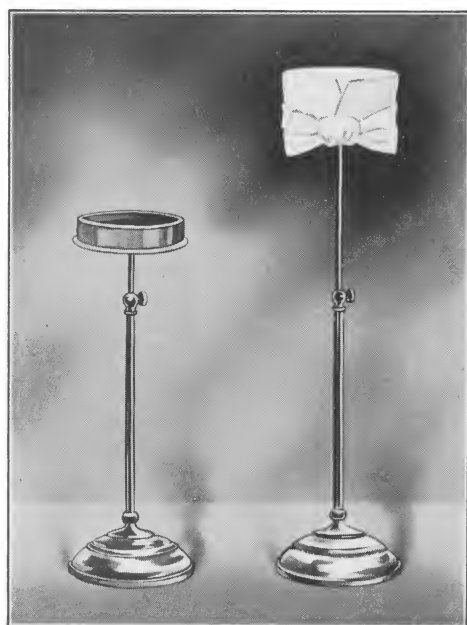


FIG. 11

a fixture, a pin, as shown at *b*, is placed between the two collars, below the paper fastener.

The screw collar button, which is usually furnished by the collar manufacturer, consists of two parts. One part is slipped through the buttonholes of a collar and the other part is then screwed in place. Neither of these devices will injure or soil collars.

Collars are sometimes fastened together with buttons having small heads, such as are used by the laundries, and, although they are superior to the regulation buttons, they are not so satisfactory as paper fasteners or screw collar buttons.

8. Individual Collar Stand.—In Fig. 11 is shown an **individual collar stand** especially suitable for showing a collar and a necktie. It consists of a base and standard with a round top on which a collar may be placed, and is adjustable. Such stands are useful in making displays of collars and ties.

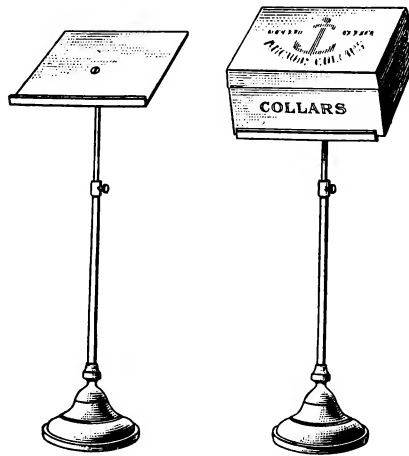


FIG. 12

9. Box Stand.—An adjustable fixture especially recommended for showing full boxes of collars or any other merchandise in boxes is shown in Fig. 12. It is known as a **box stand**. Such stands are made of metal or of wood.



FIG. 13

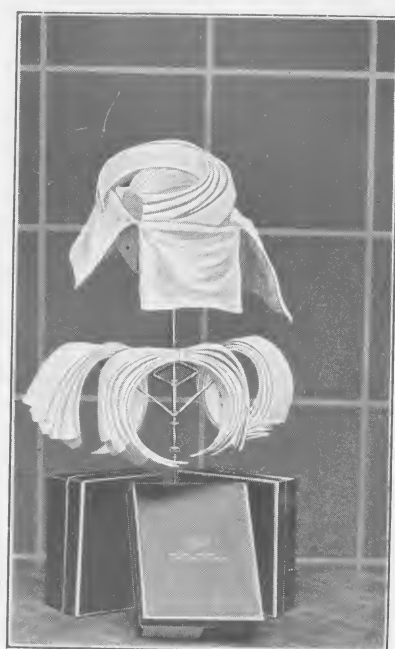


FIG. 14

UNITS AND DISPLAYS

EXAMPLES OF UNITS

10. Box Units.—Figs. 13, 14, and 15, show three collar units in which empty boxes are utilized. Such units always look well and can be used in men's furnishing stores of the highest class. The height and width of these units can be readily determined by the 1-foot squares shown in the figures.

The unit shown in Fig. 13 consists of six empty collar boxes, three of which rest on the floor. The boxes are about 6 inches apart and have a slight angle. On the middle box are placed three more boxes, and bunches of collars, as shown, are arranged in a commendable manner.

The unit shown in Fig. 14 illustrates how a metal extension three-ring flat-top stand may be used in a collar-box unit. Three empty boxes are placed around the base, and on the flat top rests a box of

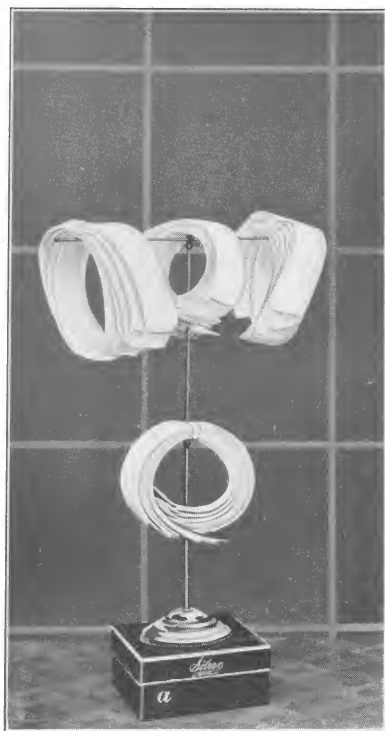


FIG. 15

collars with tissue paper pulled over the sides. Over the rings of the fixtures are hung bunches of collars.

Fig. 15 shows a unit in which an ordinary **T** stand rests on an empty box *a*. Three bunches of collars hang on the cross-rod, and one bunch is fastened to the adjusting screw of the standard with the ribbon used to hold the collars together.

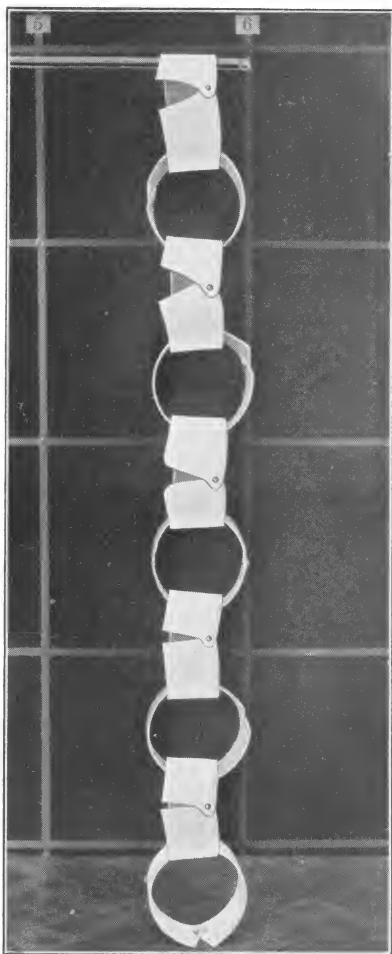


FIG. 16

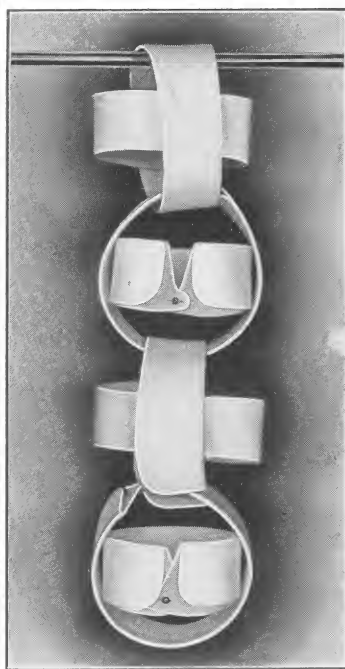


FIG. 17

These units are very similar; in fact, the only real difference is that in Fig. 17 collars are placed inside of those linked together. Such links as these can be hung from rod fixtures,

11. Units of Linked Collars.— Figs. 16 and 17 show two common units of collars linked together with brass paper fasteners.

from the cross-arm of **T** stands, or from side-arm fixtures. Collars linked together in this manner can be used in stocky

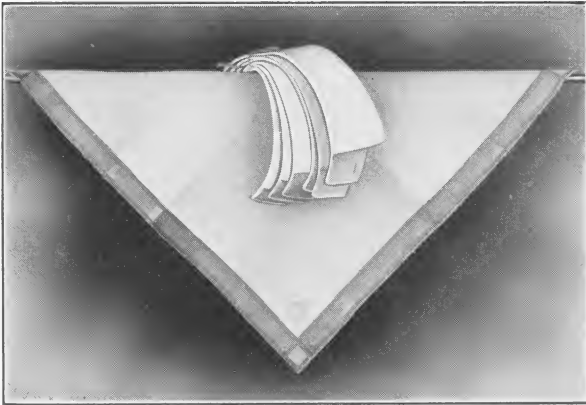


FIG. 18

trims and are found to help out very well in case the number of display fixtures is limited. The length of a linked unit, or, in other words, the number of linked collars to be used, is governed by the space between two given points from which

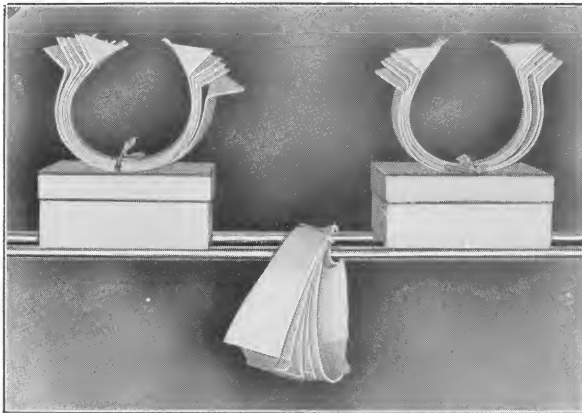


FIG. 19

the collars are to be hung. The manner in which such units are made use of in displays will be shown later.

12. Rod Units.—Fig. 18 shows a rod unit that is frequently used in displays. A handkerchief is folded in tri-



FIG. 20

angular shape and placed over the rod, and over the handkerchief is placed a bunch of collars. The handkerchief forms a distinctive backing for the collars. This arrangement is an excellent one for horizontal-rod trims as well as for displays in which T stands or side-arm fixtures are brought into use. The handkerchiefs used in a display made up of such units should be uniform in size and, if possible, a

one-color scheme should be carried out. If this cannot be done, care should be taken to have the colors harmonize. It is not advisable to use more than three colors in such an arrangement.

13. Another rod unit that brings out a popular method of arranging collars on racks or frames is illustrated in Fig. 19. The best effects are obtained by using either two or four rods for each tier, placing them sufficiently close together to permit each box to rest firmly on two of the parallel rods. As a rule, empty boxes are utilized in a trim of this kind, and bunches of collars alternate with the boxes on each tier. The method

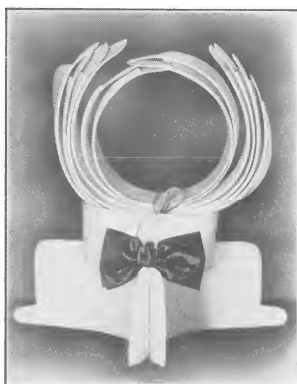


FIG. 21

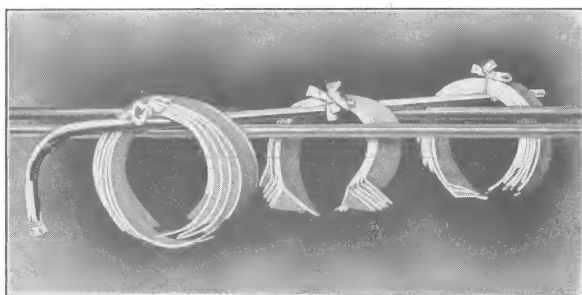


FIG. 22

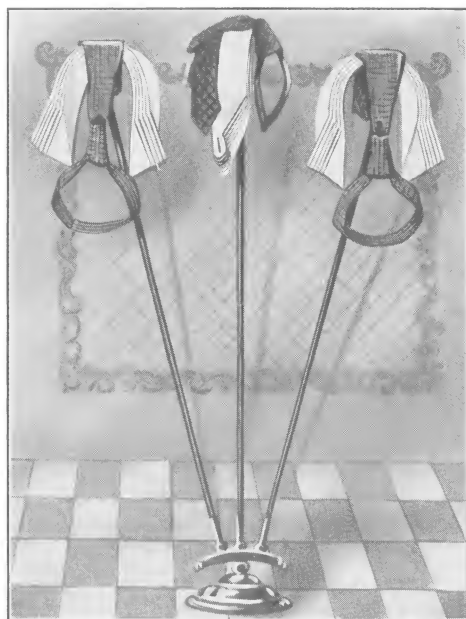


FIG. 23

of standing bunches of collars on boxes is clearly shown. Care must be taken to have the bunches exactly in the center of the box, so that they will balance and stand as nearly true as possible. They may be placed straight with the box or made to face in any direction.

14. Cuff Units.—Cuffs are nearly always displayed with collars. Figs. 20 and 21 show two units in which cuffs are the principal articles of display.

In the unit shown in Fig. 20 six cuffs and a collar and tie are displayed in a simple manner. As will be seen, three cuffs are creased, but not enough to harm them, and on top of each one is laid a single cuff. The collar and necktie at the top give a finishing touch to this grouping, which may be shown on flat-top haberdashery stands similar to fixtures 2W, 16M, and 17M, on empty boxes, or on the floor of show windows.

The grouping in Fig. 21 shows a good way to arrange a pair of cuffs, a collar and tie, and a bunch of collars on a glass shelf, a stand, or a show-window floor. The arrangement is so simple that it needs no explanation.

These two suggestions should be sufficient to create ideas about other groupings of collars and cuffs.

15. Cane Units.—Men's canes, or walking sticks, often help out considerably in displaying collars. Figs. 22, 23, 24, and 25 show units in which canes are prominent.

In the unit shown in Fig. 22 a walking stick is placed diagonally across two rods on the same tier of a fixture and three bunches of collars spaced equally are hung on the cane. Neckwear can be displayed with very good taste in connection with a unit of this kind.

Fig. 23 will serve to give an idea of how bunches of collars and ties can be placed on the heads of canes. A unit of this kind can be used to good advantage in a combination display.

Fig. 24 shows a cane unit in which use is made of adjustable cane holders similar to fixture 34M. The bunches of collars are secured to the canes by the ribbons that hold the collars together. Rubber bands may also be used for this purpose.



FIG. 24

The unit shown in Fig. 25 is a most desirable one for the central figure of a haberdashery display. The canes may be fastened together with a rubber band or a piece of black linen thread. Besides the canes, three small haberdashery stands are used in this unit.

16. Unit for a Narrow Space.—A collar unit suitable for a narrow space is shown in Fig. 26. It consists simply

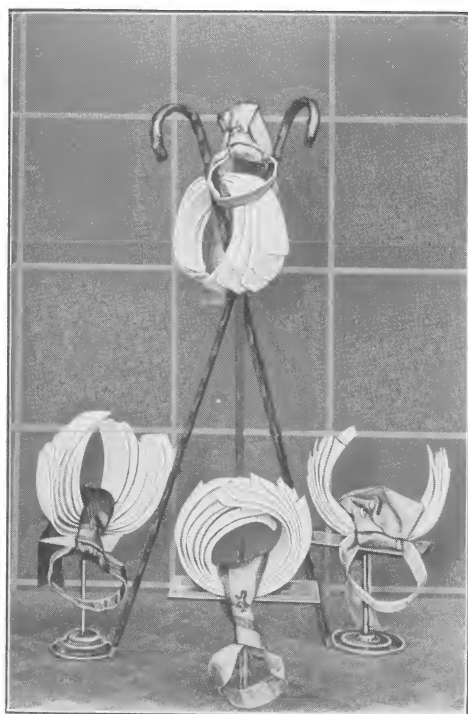


FIG. 25

of three bunches of collars that rest in the diamonds of a display stand. Such stands are made of either wood or metal and come in heights ranging from 1 to 5 feet. The diamonds are spaced about 12 inches apart.

17. Combination Unit.—In Fig. 27 is shown an attractive combination unit or grouping in which bunches of

collars and several ties are displayed on green plush. The plush is draped loosely over a 22"×34" oval table top and two empty collar boxes standing upright on the floor of the show window, one at the right and the other at the left of the table top. The table top is placed at an angle of about 45 degrees and rests against a pedestal, which also supports a box stand holding a collar box, a bunch of collars, and a tie. On the elevations formed by the collar boxes are placed ties and bunches of collars, and about 6 inches behind each elevation is a stand with a cup-shaped hat top, on which two bunches of collars are displayed. Knotted four-in-hands and bunches of collars, as shown, are tastefully arranged on the oval top.

18. Glass-Shelf Unit.— Fig. 28 shows how a glass shelf may be utilized in a collar display. The pedestal belonging to the glass shelf, as well as the two empty collar boxes on each side of it, is covered with plush, as in the preceding unit. The size of the glass shelf is 12 in. × 42 in. On the floor in front of the pedestal is a small flat-top fixture, and resting on the glass shelf is a small cross-arm stand. The arrangement of the merchandise on the fixtures is simple and should be understood without an explanation. A good idea of the space occupied by this glass-shelf unit can be formed from the squares, which represent 1-foot spaces.

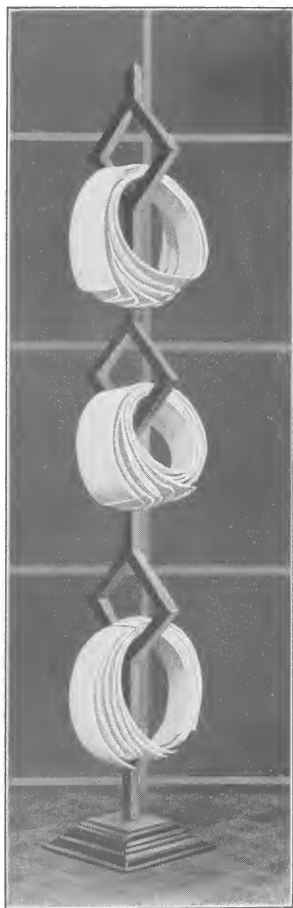


FIG. 26



FIG. 27



FIG. 28

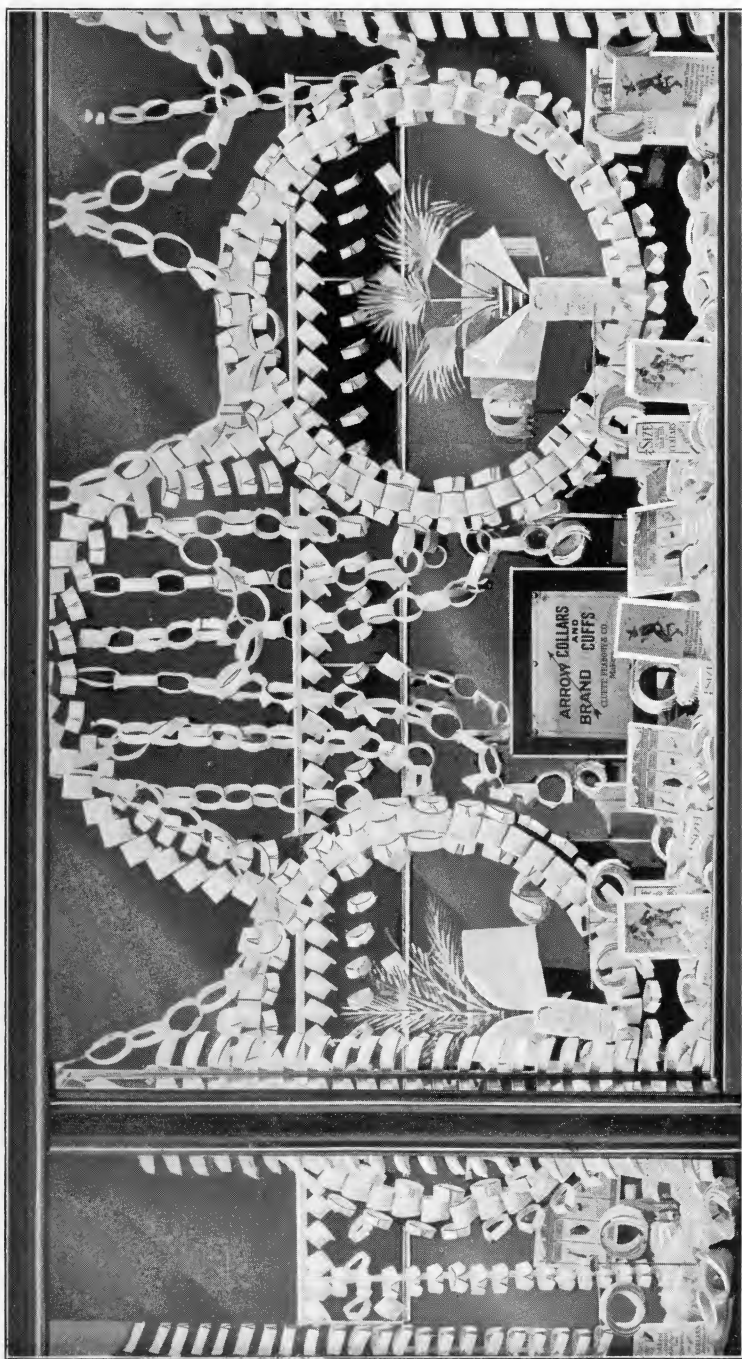


FIG. 29

EXAMPLES OF WINDOW DISPLAYS

19. In Fig. 29 is shown a window display in which collars linked together in the manner previously described play a prominent part. The fixture arrangement of this display is simple. It consists of two circles 5 feet in diameter that are connected by means of a 5-foot half circle, which forms a central arch. The circles are held together by the arch, and the whole arrangement rests on the floor, being braced from the back of the show window with nickel-plated rods. For this display the circles and the arch were made of $\frac{7}{8}$ -inch lumber 4 inches wide. They were wrapped with black crêpe paper, which made a good contrast for the white collars. Of course, other dark colors of crêpe paper or cloth can be used with good taste, and instead of nickel-plated rods, the circles can be braced with wood covered with the same material used for the circles. The arrangement of the collars and cuffs on these fixtures, as well as in other places in this display, demand no particular explanation. In the center of each circle and resting on a pedestal is a potted palm, surrounded by a large collar made of heavy white cardboard. These units, together with show-cards, give an artistic finish to this collar-and-cuff display.

A fixture arrangement like the one used in this display can be used to advantage in showing other lines of merchandise.

20. A stocky trim of collars and cuffs, such as is sometimes used during special sales in department stores, is shown in Fig. 30. This trim is shown merely to emphasize the use to which collars or cuffs fastened together with paper fasteners or screw collar buttons may be put to make an artistic display. The cuffs lapped over one another on the arches and circles in this trim are held in place with pins driven through the buttonholes.

21. In Fig. 31 is shown a collar-and-shirt display in which the trade name of the collars—the “Arrow Brand”—is forcibly brought out by means of arrows. The target and

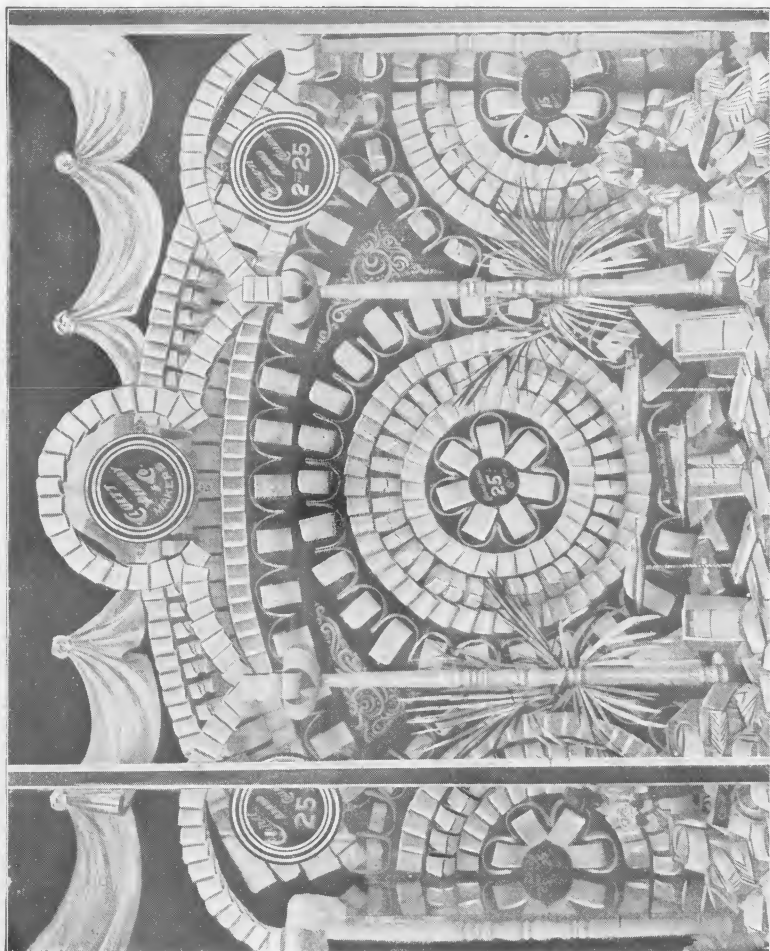


FIG. 30

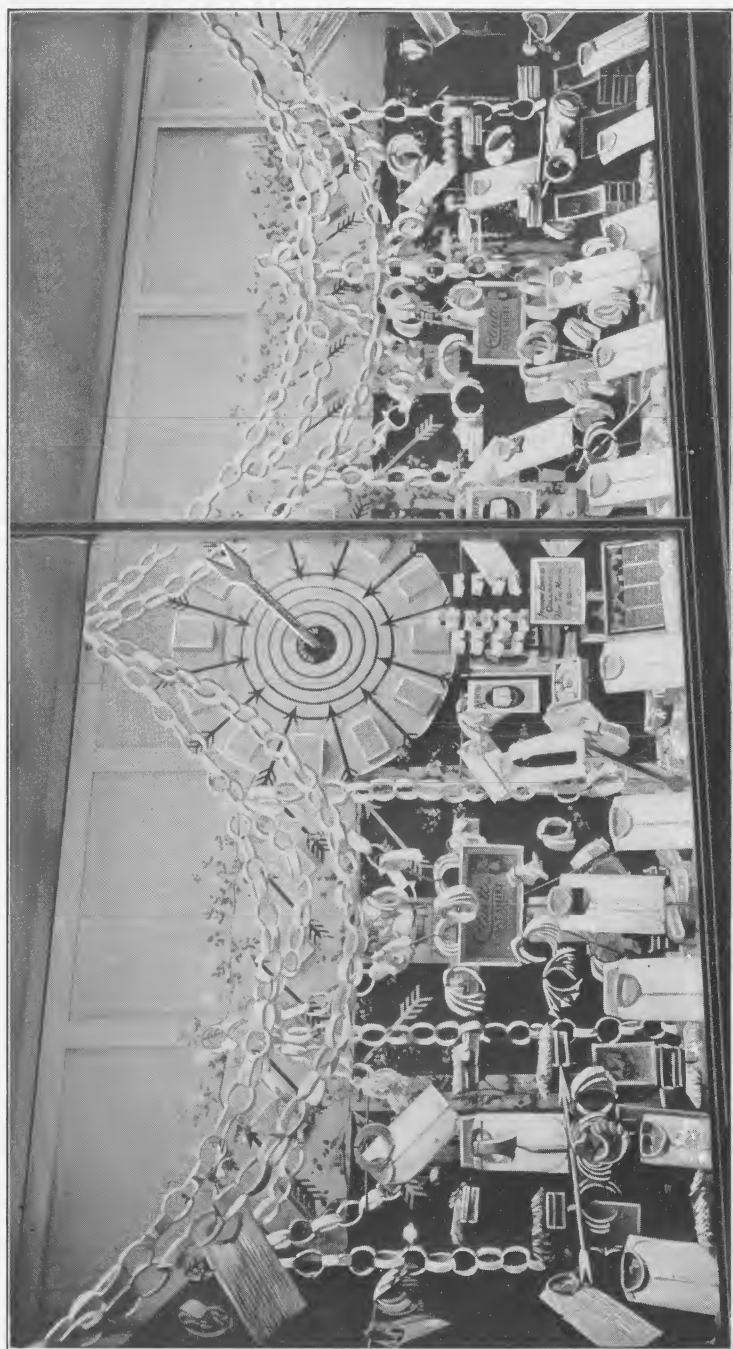


FIG. 31

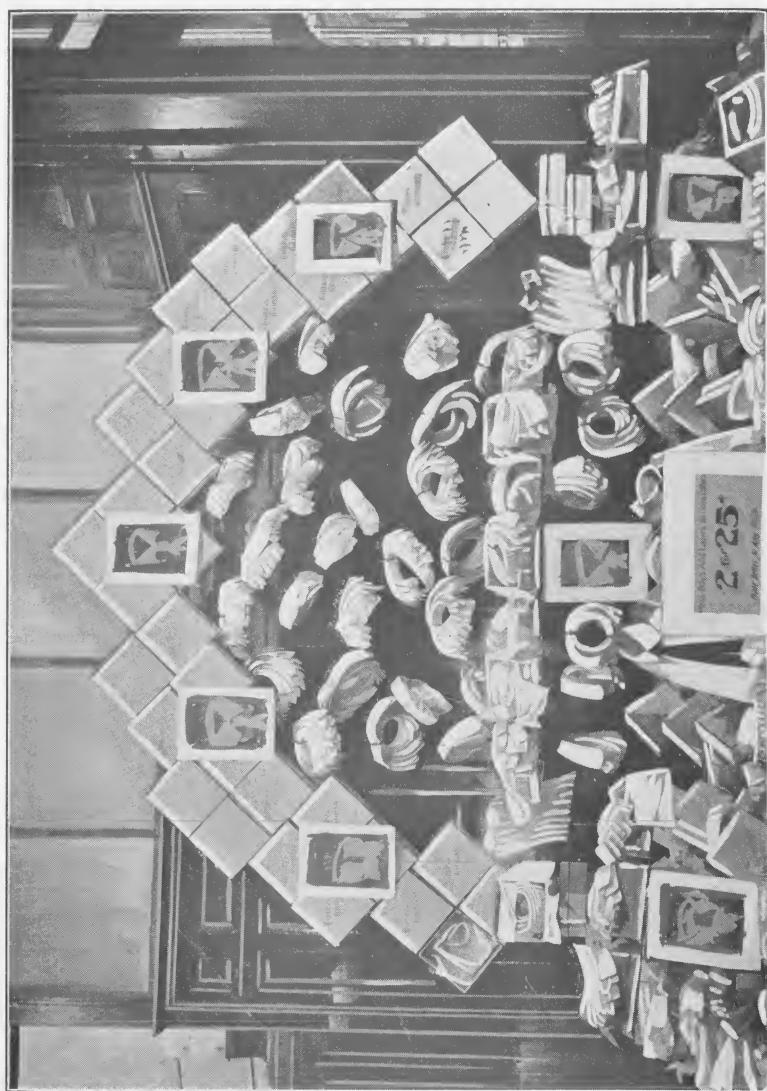


FIG. 32

the window background heading are made of framework covered with white sateen, although white sheeting or some other suitable material will give results equally as good. Dark-green plush is used for the background, and on the edge of the white-sateen heading are sprays of green foliage. The arrows are cut out of bright-yellow cardboard. Many of the collars are linked together in the manner shown in Fig. 16, and the shirts are displayed on 6-foot tripod haberdashery stands, shirt easels, and T stands. Color and tone is added to this excellent display by the purple neckwear on the white shirts.

22. Fig. 32 shows a stocky display consisting of bunches of collars and collar boxes. The main feature of this trim is the arch. It is made up of nine clusters of four empty collar boxes fastened to a wooden backing. These boxes are secured to the wood by means of tacks or pins driven through their bottoms, which means, of course, that the lids of the boxes must be removed first and then put on when the boxes are in place. Bunches of collars are hung from the arch on black linen threads, although colored baby ribbon could be used for this purpose with good taste. Directly under the arch is a glass-shelf fixture on which boxes and bunches of collars are tastefully arranged. On the floor and at the sides of the glass shelf are shirts on display stands and easels, and surrounding them are more bunches and boxes of collars. The pictures showing the various styles of collars, together with the show-card, tend to give a finished appearance to the display.

23. A very simple yet attractive collar display is illustrated in Fig. 33. The collars at the back of this display are arranged on metal collar clips of the style shown in Fig. 1. These clips are secured to $\frac{7}{8}'' \times \frac{7}{8}''$ strips of wood fastened to a temporary cloth-covered frame background. At each end of the display is a mirror placed at a slight angle. Mirrors arranged in this fashion always give the effect of triple the amount of merchandise on display. The boxes and collars at the sides are supported by 18-inch side arms fitted

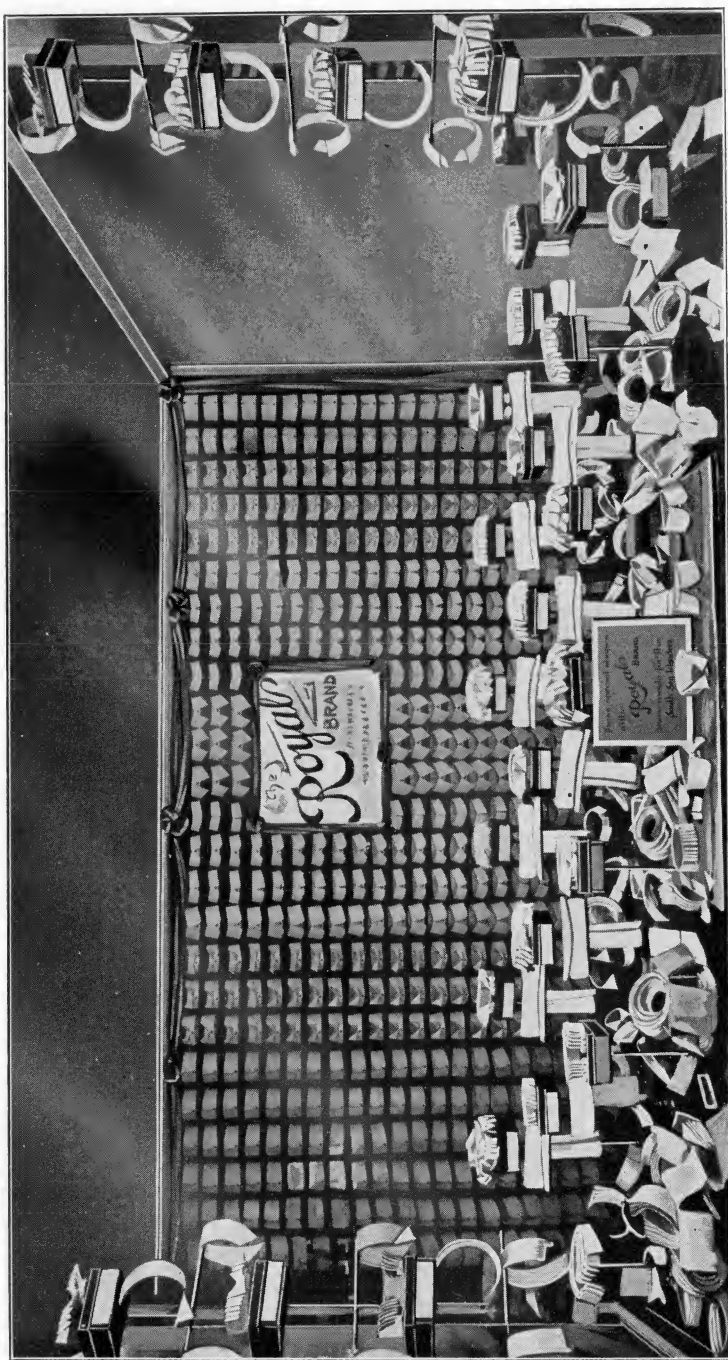


FIG. 33

with hat-fixture attachments. On the floor, the boxes and bunches of collars are arranged on box stands similar to the one shown in Fig. 12. These stands are placed about 18 inches apart, and underneath them and toward the front of the display are placed collars and boxes to fill up the spaces. The two show-cards add to the attractiveness of this display.

MEN'S NECKWEAR

NECKWEAR DISPLAYING

REMARKS

1. Neckwear may be said to be the most prominent article of men's wearing apparel. In all events, it affords the trimmer unlimited opportunities to display his skill in making attractive displays, both in regard to the arranging of merchandise and the combining of colorings and designs.

A neckwear exhibit in a show window or a show case seldom fails to attract attention. This is true whether the goods are shown in exclusive groupings or in conjunction with shirts, clothing, belts, gloves, handkerchiefs, etc. In many instances displays of neckwear are enhanced by exhibiting ties with pieces of material of which they are made. In fact, many of the high-class men's furnishing stores make a special effort to show their goods in this manner. The monotony of many neckwear displays is frequently relieved by placing artificial flowers or palms here and there in a tasty manner; also, at certain seasons of the year, natural flowers and foliage are used to advantage. For instance, at Easter time there is nothing that adds more to the attractiveness of a neckwear display than Easter lilies arranged artistically, and, at the Christmas season, holly is nearly always brought into use.

Show-cards setting forth the advantages of the neckwear, such as style, color, workmanship, and price, are also used

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to enliven a display. In this connection, however, it is a good plan not to mention the price when a line of neckwear is exhibited for the first time.

Some trimmers often resort to special attractions to bring out the merits of the neckwear offered for sale. Such plans as showing a loom at work weaving the fabric of which the cravats are made, women at work making neckwear, etc. never fail to fulfil the chief purpose of a window display, namely, to sell goods.

Boxes in which the goods are received from the manufacturer or wholesaler are also utilized in displays. This is especially true of the individual, fancy boxes in which ties for the holiday trade are packed by many concerns.

CRAVATS AND CRAVAT TYING

2. Every trimmer should know how to tie correctly the various staple forms of neckwear. He should constantly bear in mind that a cravat is usually judged not so much by its pattern or the quality of its material as by the effect it produces when properly knotted. A graceful adjustment of a tie will frequently lend more dignity and style to a display than will the material of which it is made. The trimmers in exclusive haberdashery shops give very artistic touches to their displays by tying the neckwear in loose knots, making it appear the same as when it is being worn.

3. Styles of Neckwear.—The principal styles of neckwear arranged on regular collar stands are shown in Fig. 1. At (a) is shown the **full-dress bow**; at (b), the **graduate**, or **street, bow**; at (c), the **Windsor**; at (d), the **English**, or **folded, square**; at (e), the **four-in-hand**; at (f), the **ascot**, or **puff, scarf**; at (g), the **once-over**; and at (h), the **stock**.

Although the tying of the various knots just named is simple, there are many persons that will not take the trouble to tie their own neckwear, but prefer to wear *made-up ties*. Although correct dressers do not consider it good form to

wear any sort of ready-made scarf or tie, with perhaps the exception of very high-grade cravats, nearly all the styles shown in the figure are manufactured in tied shape. Most of the ready-tied neckwear is made with neckbands, but ties fitted with shields of various shapes to hold them in place

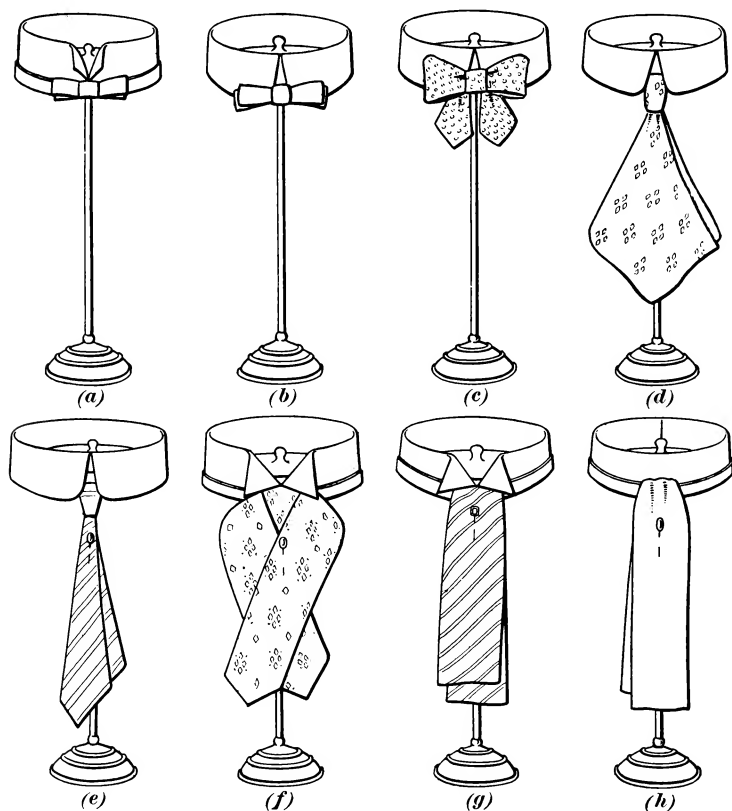


FIG. 1

on the collar and with wire attachments that fit over the collar button are also to be had.

4. Tying the Four-in-Hand.—The method of tying the four-in-hand is illustrated in Fig. 2. As shown in view (a), one end *a* of the tie is crossed over the other end *b* and held

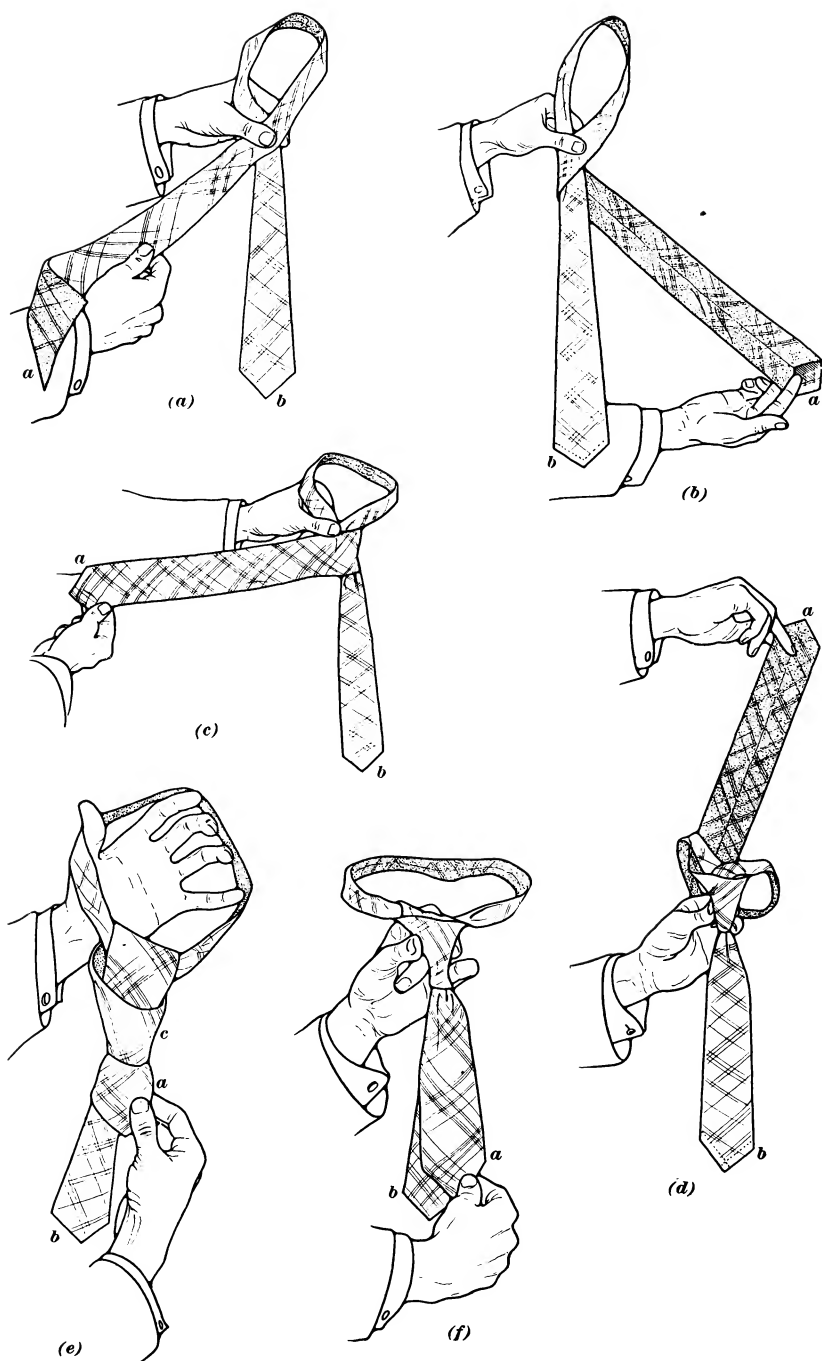


FIG. 2

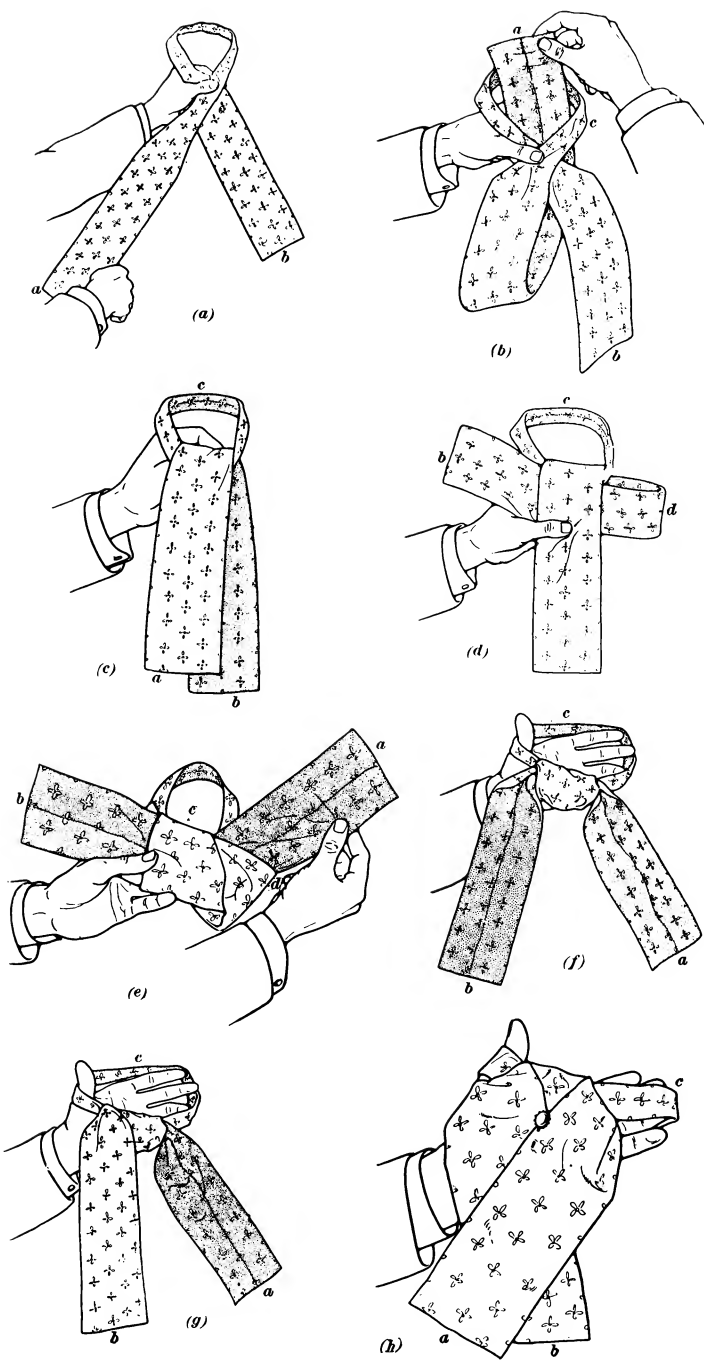


FIG. 3

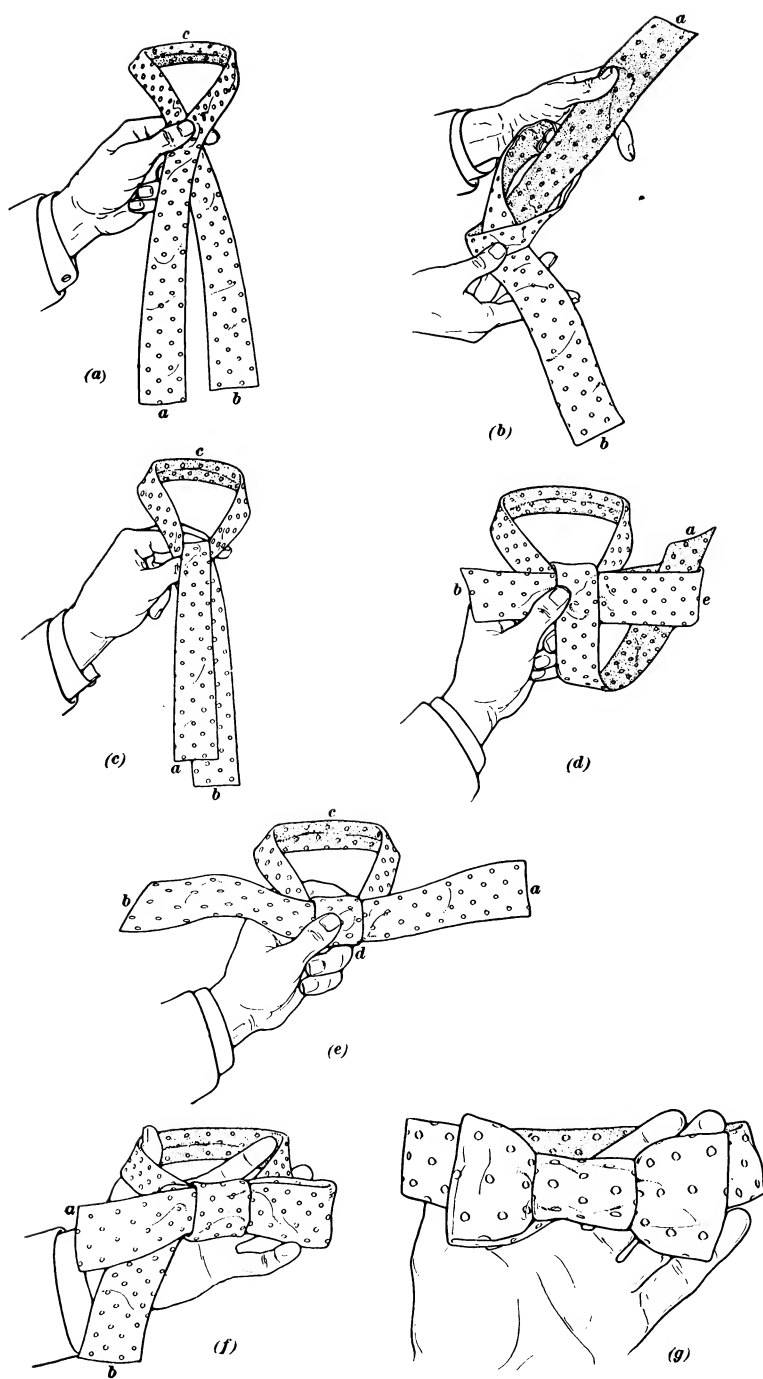


FIG. 4

between the thumb and the index finger of the left hand. Next, as shown in (b) and (c), the end *a* is twisted around the end *b*. The end *a* is then brought through the neckband loop as in (d), and pushed under or pulled through the loop *c*, as in view (e). The appearance of the finished knot is shown in view (f).

5. Tying the Ascot.—The method of tying the ascot differs slightly from that of tying the four-in-hand. The first movement, as shown in Fig. 3 (a), consists in crossing one end *a* of the tie over the other end *b*, just as in tying a four-in-hand. The end *b* is allowed to hang while the end *a* is brought through the loop *c*, as shown in view (b). After this manipulation the tie should appear as in (c). The next movement, as shown in view (d), consists in folding the end *b* and placing it behind end *a* so as to form a loop *d*. The end *a* is then brought up through the loop *d*, and the end *b* is twisted so that both ends will appear as in (e). By drawing both ends of the tie, a medium-tight knot, as in (f), is formed. The ends are next twisted at the knot and turned in, as shown in (g), after which they are crossed over and secured in place with a scarf pin, as in (h), which completes the operation.

6. Tying the Bow Tie.—In Fig. 4 is illustrated the method of tying a neat bow. First, the ends *a* and *b* of the tie are crossed and held in position by the thumb and the index finger of the left hand, as shown in (a), and the end *a* is brought up through the loop *c*, as in views (b) and (c). The movements thus far are similar to those employed in tying an ascot. Next, as shown in (d), the end *b* is folded under the end *a* so as to form a loop *e*, and the end *a* is brought up through this loop. Both ends are then drawn out, which operation forms a knot *d*, as shown in (e). The next movement consists in folding the ends and slipping them through the knot *d*, as shown in (f). The loops thus formed by the ends of the tie are then carefully adjusted, when the finished tie will appear as in view (g).

7. Tying the Stock.—The stock may be tied in several ways. Those which have tie ends permanently attached to

a soft collar are usually tied to resemble the once-over effect illustrated in Fig. 3 (*c*). This style of knot is made by simply tying a plain knot and then lapping one apron end over the other. A scarf pin is used to hold these ends together, as shown in Fig. 1 (*g*) and (*h*). Such stocks are also tied in the form of an ascot or a four-in-hand, according to the taste of the wearer or the shape of the stock ends.

In another style of men's stock there is a cut, or slot, through which one end, after passing once around the neck, is threaded and then tied.

8. Correct Dress Bows.—In displaying dress bows with shirts and collars, the trimmer should bear in mind that there are rules governing the use of ties for correct dress and that these rules are generally known by persons who pay attention to the correct styles. He should be careful, therefore, not to make the mistake of displaying the wrong styles of ties. The rules in regard to the use of dress bows are invariably as follows: With the evening dress, use the white linen or mull tie; with the informal Tuxedo, or dinner jacket, use the black-silk bow.

COLOR EFFECT IN HABERDASHERY DISPLAYS

9. Color effect in haberdashery displays is taken up here because neckwear is the principal line in men's wear in which colors predominate. All remarks in regard to color, therefore, apply to other lines of merchandise as well.

The proper combining of colors in merchandise displays should receive as much attention as the general layout of stands, units, and articles on exhibit. A study of color systematically carried out will benefit any one and will lead to satisfactory results.

10. Methods of Studying Colors.—There are two general ways in which colors may be studied. One way is by association; that is, by becoming so familiar with the various color combinations from actual observation as to be



FIG. 5

able to tell beforehand what the general effect will be. This knowledge is generally obtained by observing and associating with objects whose chief beauty lies in their coloring. In this way, a person may develop a fine sense of color without possessing much knowledge of the theory of color.

The other way is by studying the laws and principles governing harmonious combinations that have been formulated by persons who have made a special study of this subject. Without such theoretical knowledge, color combinations will be more or less influenced by arbitrary rules, or will limit themselves to the copy of certain pleasing color effects that may be observed in nature or art.

11. Purpose of Colors.—The purpose of colors in nature and in art is to beautify and increase the attractiveness of the object in view or on exhibit. It is generally the color of an object that first attracts attention. Of two things equally beautiful as to form, that one will cause greater attraction that to its beauty of form adds beauty of color. The artist always aims to have a center of attraction, either of form or color, to which all other parts of the composition are subservient. If it is a painting, the part of prime importance is the main subject; if a dress, it should be the complexion of the wearer; and, if a decoration, it should be the main or special feature to be brought out in a display of merchandise. For this reason, in selecting colors for any purpose, the aim should be to select only such as increase the beauty and general appearance of the vital part of an exhibit of neckwear or other line of merchandise having an abundance of colors. It should be the aim of the window trimmer to display only one class of goods at a time in a show window or a show case. This is especially important in the arrangement of colors. Among the better class of stores the tendency is toward the single-color display. The merchandise may match, or it may be of a different shade of the same color.

In Fig. 5 is shown an excellent example of a one-color scheme of neckwear. Special attention is called to the red silk—the material of which the scarfs are made—draped

loosely through the openings of the pedestals and over the tripod display stand, as well as to the plain mahogany-finish board resting on the floor, easel fashion. In this board are three irregular holes through which tied four-in-hands are draped. The silver-headed cane, chamois gloves, and white collars add a very artistic touch to this arrangement.

12. Colors in Nature.—Nature affords the best study in color composition. When a trimmer becomes sufficiently experienced to define hues, tints, and shades and has trained his eye to observe and his memory to retain the normal colors with their variations, he will learn much from nature's combinations, be it in cloud effects, autumn tints of foliage, flowers, insects, etc.

It is noteworthy that nature uses but comparatively small quantities of the intense or bright colors. Her greens, grays, and browns are enlivened by only small touches of blue, red, orange, or other bright colors. It is always best, as far as possible, to preserve nature's proportions when following her suggestions.

Some of the color combinations most frequently met with are as follows: The white and yellow of the daisy; the brown and yellow of the sunflower; the yellow and purple of the pansy; the light salmon, yellowish-green, cream, and moss-green of the tea rose, which affords an ideal suggestion for a display of delicate tints; the beauty rose with its hues from violet to red, together with the tones of green in the leaves. The nasturtium, with its tones of yellow and orange and its tender green foliage, is a fine example of combining warm colors. A bunch of grapes, shaded from green to blue and violet, is also full of suggestions. In addition, there are the browns, pinks, greens, rose pinks, red, and grays of the autumn leaves as a source of inspiration.

13. Contrasted Harmony.—By **contrasted harmony** is meant the harmony that is produced by associating any of the colors with the neutrals—white, black, and gray—and with gold or silver. In general, it is one in which few errors can be made, because these combinations, as a rule, strengthen

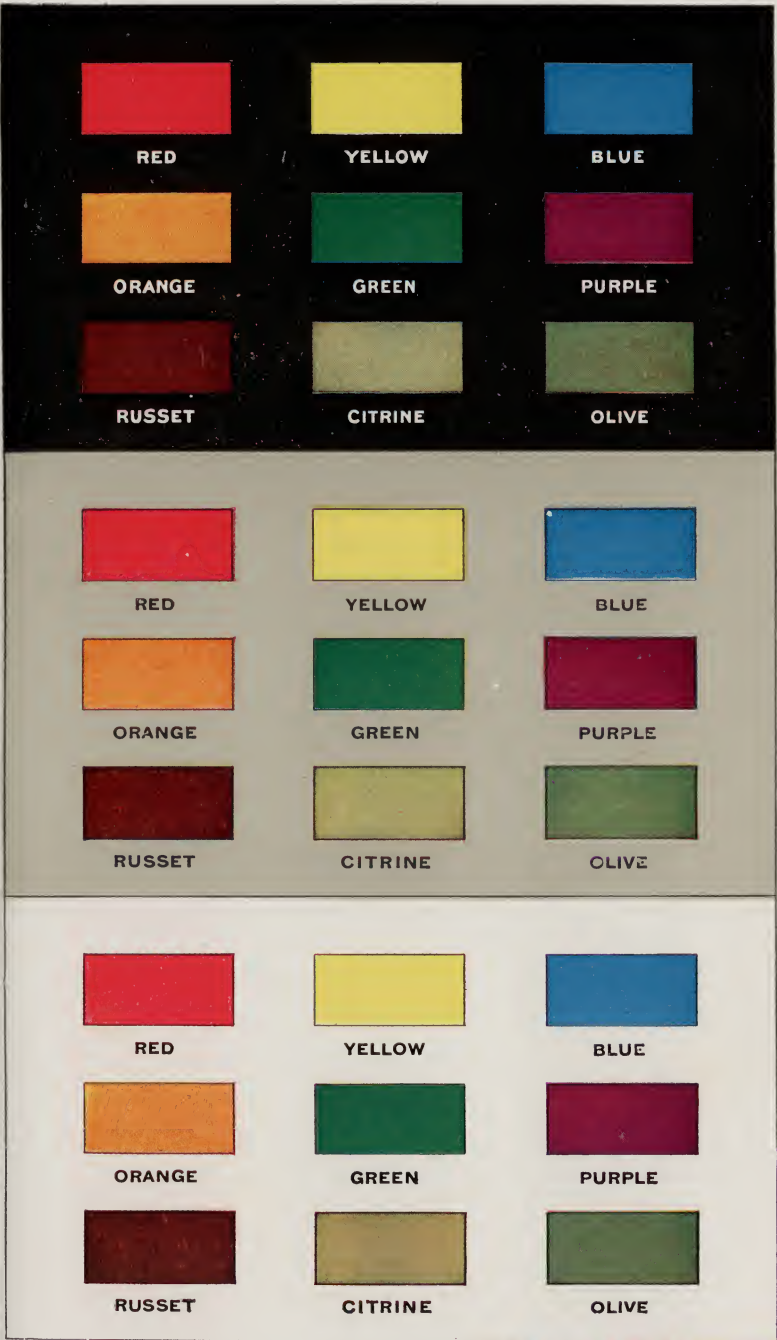


FIG. 6



FIG. 7

the associated colors by contrast. Following and in Fig. 6 are some hints concerning the combinations for forming contrasted harmony:

White.—Colors placed on a white background appear darker. No edging is required for ornaments, either colored or in gold, on white or black backgrounds. The tone of any color will be heightened when placed in contrast with white, which is useful in separating any two colors that do not combine well together. Some beautiful combinations with white are made by any of the following colors: Light blue, rose, deep yellow, bright green, violet, and orange. The value of the combinations is in the order named, the combinations named first being superior.

Black.—Colors placed on a black background will appear lighter. The tone of any color placed in contact with black is appreciably lowered; the human skin, however, will appear whiter. Two luminous colors combine better with black than one somber color and one luminous color. The depth of a black background will suffer when it is combined with colors that have a bright complementary.

Gray.—Orange, violet, green, and blue combine better with gray than with black. Gray heightens the brilliancy and purity of any primary color, and is also useful in separating any two colors that do not combine well together. Gray is inferior to black and white in combinations with two luminous colors.

Gold.—Gold ornaments should have black outlines when placed against a colored background. Colored ornaments on a gold background should be provided with edgings of a darker color.

Silver.—Silver does not assume the warm tones with colored backgrounds that gold does.

In Fig. 7 is illustrated a very good effect in contrasted harmony. The pieces of green and heliotrope silk are loosely draped over collar stands resting on pedestals, and on these draped stands are placed standing collars with tied four-in-hands. Silver-headed canes and light gloves serve to brighten and complete this grouping.

TABLE I
COLOR COMBINATIONS FOR MERCHANDISE DISPLAYED IN SHOW WINDOWS AND SHOW CASES

Principal Color	Perfect	Excellent	Strong	Good	Fair	Weak
Brown	Light	Light blue	Myrtle green	Salmon pink	Nile green	Purple
	Medium	Light blue	Medium green	Rose pink	Receda green	Gray
	Dark	Turquoise blue	Medium orange	Dark brown	Medium red	Lavender
Blue	Light	Light brown	Yellow	Olive green	Medium red	Purple
	Medium	Medium brown	Yellow	Medium green	Medium red	Lavender
	Dark	Dark brown	Orange	Medium green	Medium red	Heliotrope
Drab	Light blue	Salmon pink	Medium green	Red	Heliotrope	Cream
	Medium blue	Rose pink	Medium green	Wine	Lavender	Gray
	Dark blue	Rose pink	Dark green	Maroon	Purple	Yellow
Green	Light cream	Salmon pink	Purple	Wine	Medium gray	Light blue
	Medium cream	Rose pink	Yellow	Medium red	Navy blue	Light blue
	Medium gold	Rose pink	Orange	Dark red	Medium lavender	Light blue
Gray	Light blue	Rose pink	Medium green	Red	Lavender	Cream
	Medium blue	Salmon pink	Medium green	Wine	Heliotrope	Tan
	Dark blue	Salmon pink	Dark green	Maroon	Purple	Brown
Lavender	Light purple	Rose pink	Light brown	Medium gray	Light green	Yellow
	Light purple	Salmon pink	Medium tan	Pale blue	Medium green	Red
	Dark purple	Salmon pink	Dark brown	Light blue	Medium green	Maroon

Maroon	{ Light	Cream	Light blue	Light yellow	Medium green	Medium tan	Scarlet
	{ Medium	Silver	Medium blue	Medium yellow	Medium green	Medium tan	Purple
	{ Dark	Gold	Medium blue	Medium orange	Dark green	Medium gray	Lavender
Orange	{ Light	Purple	Medium blue	Light green	Light brown	Gold	Yellow
	{ Medium	Purple	Medium blue	Medium green	Light brown	Gold	Cream
	{ Dark	Purple	Medium blue	Dark green	Medium red	Silver	Lavender
Purple	{ Light	Lavender	Light green	Light yellow	Cream	Salmon pink	Red
	{ Medium	Heliotrope	Medium green	Medium yellow	Silver	Rose pink	Scarlet
	{ Dark	Lavender	Medium green	Orange	Gold	Medium gray	Scarlet
Pink	{ Light	Light blue	Lavender	Light tan	Light gray	Light green	Scarlet
	{ Medium	Medium blue	Heliotrope	Medium tan	Medium gray	Medium green	Red
	{ Dark	Medium blue	Purple	Medium brown	Medium gray	Medium green	Dark blue
Red	{ Light	Cream	Light tan	Medium green	Light blue	Light yellow	Purple
	{ Medium	Silver	Light tan	Olive green	Navy blue	Medium yellow	Lavender
	{ Dark	Gold	Light brown	Dark green	Dark blue	Medium orange	Pink
Yellow	{ Light	Purple	Light brown	Light blue	Light green	Salmon pink	Cream
	{ Medium	Purple	Medium brown	Navy blue	Medium green	Rose pink	Silver
	{ Dark	Purple	Dark brown	Dark blue	Dark green	Heliotrope	Gray

NOTE.—Black or white should be placed between articles of merchandise that do not make a pleasing combination in a display. White in conjunction with color intensifies that color; black has the opposite effect on all colors.

14. Bright Colors.—Bright colors are often pronounced gaudy, but they are not necessarily so. It is only when bright colors are combined without any due regard to their suitableness to each other, to their relative quantities, or to the arrangement they require that they appear gaudy and glaring.

15. Proportion of Colors in Combinations.—The colors found in the rainbow, the sky, and flowers will give some good suggestions in regard to the proportions in which colors can be used with good results in the arrangement of colored merchandise.

16. Color-Combination Table.—Table I gives some combinations of colors. By a careful study of this table any person should acquire sufficient knowledge to enable him to combine neckwear, shirts, handkerchiefs, and all other articles of merchandise that require care in the arrangement of their colors.

NECKWEAR DRAPING AND GROUPING

NECKWEAR DRAPING

17. Stands for Neckwear Displays.—The draping of neckwear to bring out its value may be done on almost any of the regular haberdashery display stands illustrated in *Metal Display Fixtures* and *Wooden Display Fixtures*. Horizontal-rod stands, T stands, and ring fixtures seem to be the most popular, although, in addition to these and the oblong-top haberdashery stands on which ties are laid, there are a number of novelty fixtures especially designed for exhibiting neckwear. Most of these fixtures are made of metal and have square, diamond, or ring ends through which the ties can be folded, plaited, or looped, in many graceful designs, depending on the trimmer's ability and originality.

The illustrations that follow show how neckwear may be draped on horizontal-rod fixtures, cross-rod stands, and side-arm, or wall, brackets. After carefully studying these exam-

ples the beginner should be able to trim a show case or a show window by following one style of drape throughout the entire display or combining two or more suitable drapes that will build up a pleasing arrangement.

18. Draping of Four-in-Hands.—When a four-in-hand tie is removed from the stock box it will be found to have two creases made by folding. These are known as *stock*, or *box*, *creases* and will be found helpful in holding the tie in place on rods or T stands. Figs. 8 to 17, inclusive, show several methods of draping four-in-hands.

In Fig. 8 is illustrated a four-in-hand scarf placed on a T stand at the box creases, the two ends of the tie hanging straight down. This arrangement is extremely simple.

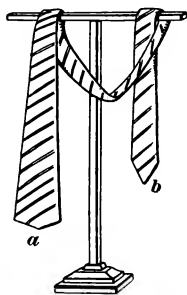


FIG. 8

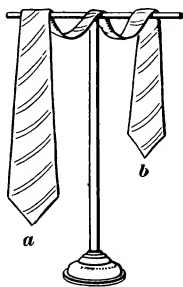


FIG. 9

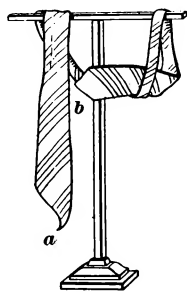


FIG. 10

The box creases prevent the tie from slipping, and the end *a* hangs a few inches lower than the end *b*, which relieves the plainness.

Another simple way of draping a four-in-hand is shown in Fig. 9. The scarf band, as well as the scarf, is placed over the rod at the box creases. The end *a* hangs lower than end *b*, as in the preceding example.

Fig. 10 shows a drape similar to the one shown in Fig. 8. The end *b*, however, instead of hanging down straight, is brought up and placed in the loop, as shown.

Fig. 11 shows a scarf with a wide end placed over a rod at the box crease. The end *a* hangs down straight, but the end *b* passes through the loop formed by the folded band.

In the example shown in Fig. 12, the scarf is placed over the rod in the same manner as the one in the preceding drape. In this case, however, the end *b*, instead of passing through the loop of the neckband, rests on the rod, as shown.

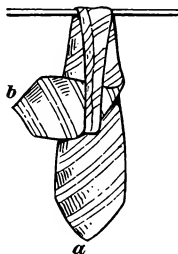


FIG. 11



FIG. 12

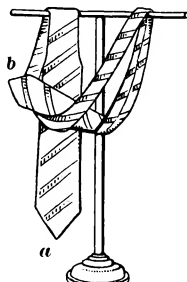


FIG. 13

In the drape shown in Fig. 13 the scarf is placed on the rod at the box folds. The end *a* hangs down as in the other examples, and the end *b* is brought around the end *a* from the back, passing across the front, over the rod, and back through the loop of the neckband.

In Fig. 14, the four-in-hand is draped in a triple scarf ring hanging on a bracket arm. One end *a* of the tie is brought through the lower ring and the other end *b* is brought back



FIG. 14



FIG. 15

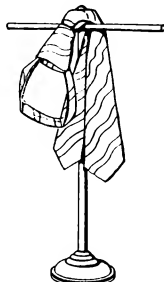


FIG. 16

and through the same ring and then through the two upper rings. A scarf may be arranged in several ways with the aid of the triple-ring attachment, which can be hooked on any rod or arm display fixture.

In Fig. 15, a tied four-in-hand is shown with the neckband loop hung over the rod. To take off the bareness of

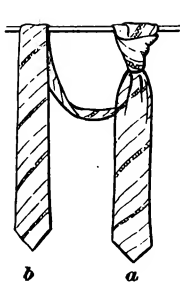


FIG. 17



FIG. 18



FIG. 19

a unit of this kind an untied scarf could be draped on the rod with the tied scarf.

In Fig. 16 is shown a tied four-in-hand on a **T** stand cross-rod. The tie simply rests on the rod near the knot. A scarf may be shown in the same manner on a ring or a rod fixture.

The example shown in Fig. 17 illustrates a four-in-hand scarf with one end *a* placed over the rod and the other end *b* brought around so as to form a knot and then draped over the rod and hung at the box crease.

19. Draping Ready-Made Ties.

In Fig. 18 is shown a side view of the correct method of hanging a teck or a puff made-up scarf. The neckband loop is placed over the rod and the end of the neckband *a* is brought up and through the loop, holding the scarf as shown in Fig. 19.

20. Draping Broad-End Ties.

Considerable practice is required to drape or arrange in an artistic and graceful manner the various broad- and apron-end ties known as folded, or English, squares, Imperials, De Joinvilles, etc. In order to get the desired effect or drape, so as to impart novelty to each trim or to vary the arrangement of it, many



FIG. 20

trimmers place thin, covered millinery wire cut into suitable lengths under or behind the scarf or tie. For example, in draping ties in the manner shown in Fig. 20, one end of the wire is turned back about $\frac{1}{2}$ inch, so as not to injure the tie when run through the tubular portion of the neckband. Then, with the fingers, each end of the wire is formed into a loop or shaped to suit the broad ends of the tie. The tie ends are fastened to the wire where necessary with small ribbon pins, which are placed on the under side of the tie so as not to injure the fabric. When this plan is followed, it will be found that the broad ends can be formed into many shapes by simply bending both the wire and the tie in the direction required, and that the wire will hold the ends so formed in any position without any danger of their falling.

UNITS AND GROUPINGS

21. Rod and Stand Units.—In the illustrations that follow are shown many excellent examples of scarf units and groupings on rods and stands.

In Fig. 21 are shown a wide-end and a narrow-end four-in-hand and a puff scarf on a horizontal rod fixture. It is not

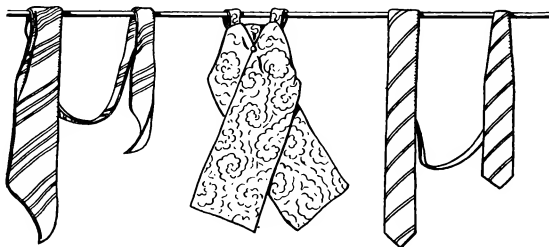


FIG. 21

advisable to use over three styles of drapes on one fixture. Scarfs arranged on rod fixtures are usually spaced from 3 to 6 inches apart. If a mixed display is desired, gloves may be placed between the scarfs.

In Fig. 22, a puff, a teck, and a four-in-hand scarf are shown on a rod fixture. Attention is called to the central

tie, which is draped over a short rod resting on the two horizontal rods. A cane is often used in the same manner as the short cross-rod. Good displays are made in this way.



FIG. 22

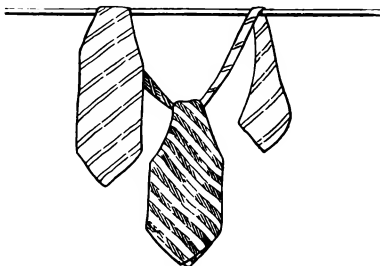


FIG. 23

Fig. 23 illustrates two wide-end scarfs draped over a single-rod fixture. The upper tie is placed over the rod at the stock folds and the other tie is hung on the band of the upper tie. This style drape will be found well adapted for the back rod of double-rod fixtures.

Fig. 24 shows three four-in-hand scarfs draped gracefully over a double-rod fixture. One scarf *a* folded with both

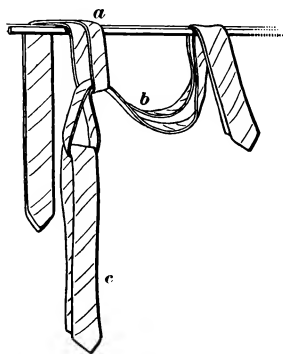


FIG. 24

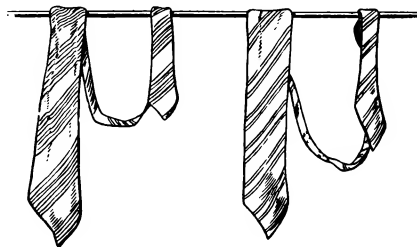


FIG. 25

ends even so as to form a loop at the neckband is placed over the rod, and another scarf folded in the same manner is placed so that one end rests on the rod and the other passes through the loop of the scarf *a*. A third four-in-hand *c* folded so that the ends are even is placed in the loop of the scarf *b*.

In Fig. 25 are shown two wide end scarfs resting over a fixture rod at the stock folds. The rounded appearance of the

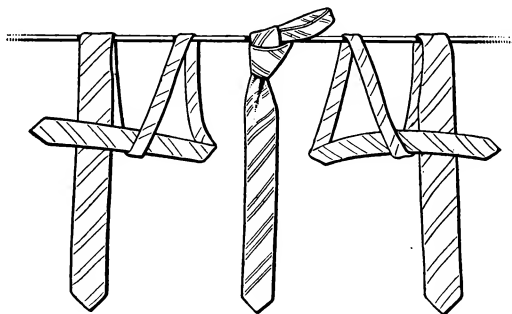


FIG. 26

wide end is caused by folding the ties lengthwise through the center.

Three four-in-hands draped on a single rod are shown in Fig. 26. The central scarf is folded with ends even and the loop end is brought over the rod so as to form a knot. The other two scarfs are placed on the rod at their box crease, and the narrow ends are brought through the band loops.

In Fig. 27 is shown a unit in which three wide-end four-in-hands and two made-up ties are placed on a double-rod fixture. The broadest part of the four-in-hands is placed over the rear rod at the stock fold, and the neckband is draped over the



, FIG. 27

front rod, forming a loop through which the narrow end is pulled. The made-up ties are fastened to the rod in the manner illustrated in Fig. 18.

The example shown in Fig. 28 illustrates a simple arrangement of four-in-hands for a single-rod or a T-stand draping.



FIG. 28

22. Ring-and-Rod Units.—Figs. 29, 30, and 31 illustrate three units in which neckwear is draped on double-rod fixtures and through ring attachments. Such attachments are useful in arranging neckwear displays, as they tend to relieve the plainness that results when only neckwear is shown. By interchanging the drapes shown in these units and using some of the single- or double-rod fixtures and small cross-rod stands shown in *Metal Display Fixtures* and *Wooden Display Fixtures*, many other good effects can be readily obtained.

Three ties are used in the unit shown in Fig. 29. The front end of the central tie passes through the ring and over the front rod, and the other end is pinned to the back rod, forming a loop. The ends *a* of the ties on each side of the central one are placed

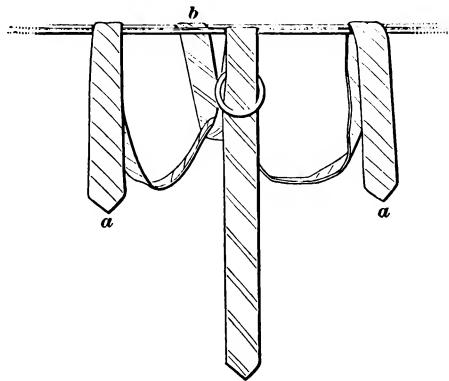


FIG. 29

on the front rod at the stock fold, and the other ends are draped over the looped end *b* of the central tie. Four-in-hands loosely knotted would relieve the bareness of this unit.

The unit shown in Fig. 30 has four ties. The central tie is secured in place in the same manner as the one in Fig. 29.

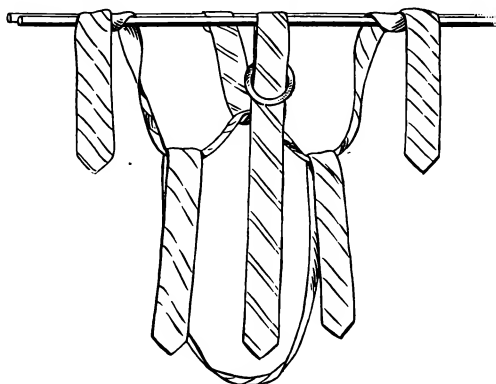


FIG. 30

but the broad ends of the ties on each side of it are lapped once around the front rod. The fourth tie is draped evenly through the loop on each side of the central tie.

A triple ring is used in the unit shown in Fig. 31. This ring hangs on the front rod of the fixture, and through it are strung three ties. The central tie is folded evenly and hung on the back rod, the ends being drawn through the bottom

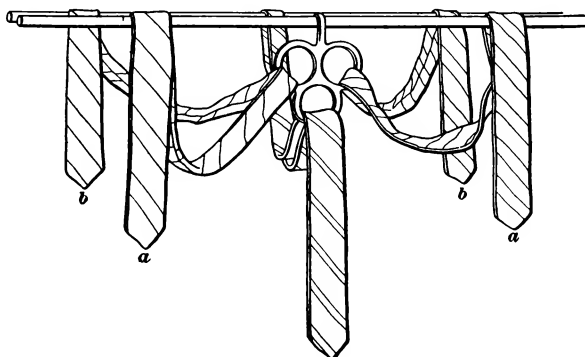


FIG. 31

ring, as shown. The other ties are folded in the same manner and hung in the side rings of the attachment, the ends *a*

and *b* being brought over the front and the back rod, respectively. A unit of this kind could be improved by draping a tied four-in-hand, a pair of gloves, or a folded handkerchief over the ring attachment.

23. Floor Units

and Trims.—In dressing the bottom of a neckwear window in which a parallel-rod fixture is installed, the number of units or stands to be used will depend on the amount of floor space, the style

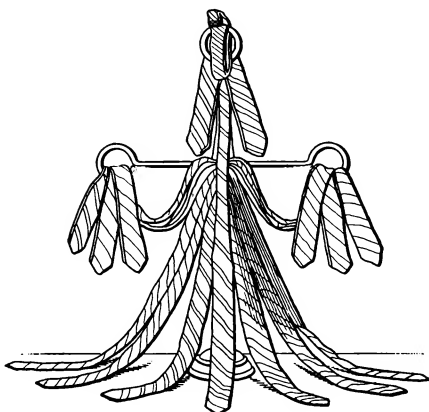


FIG. 32

of fixture used, and the position that the fixture occupies. If it is placed well toward the front glass, usually only two or three rows of stands are required. However, if a drop, or suspended, display fixture is employed, the number and height of the stands or unit formations may be increased owing to uninterrupted floor space.

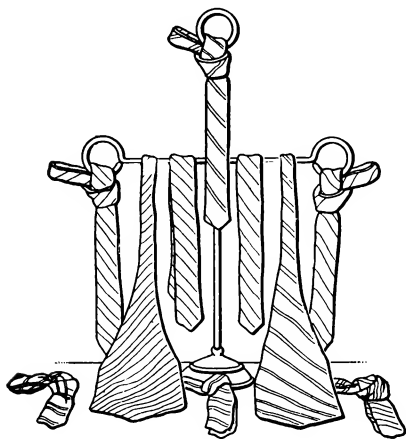


FIG. 33

24. Figs. 32 to 43, inclusive, show attractive neckwear floor units. A close study of these units should suggest many other ideas that can be worked out along the same line.

In the floor unit shown in Fig. 32 eight four-in-hands are arranged on

a triple-ring display stand. Six scarfs are fastened together at the center of the neckband and then to the center of

fixture with a small rubber band. The large ends of these ties are spread on the floor in fan shape, and the small ends

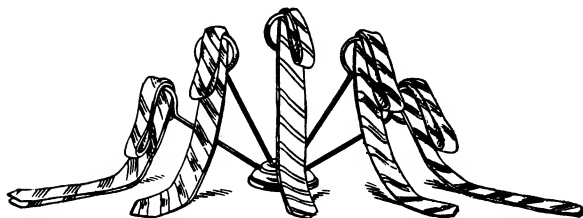


FIG. 34

are draped through each of the two rings—three ends in each ring. The other two ties are draped through the center, or top, ring, as shown, completing the unit.

Fig. 33 shows another floor unit in which a triple-ring stand is used. In each ring is a knotted scarf, and on the rod at each side of the standard are hung two four-in-hands. The two near the end rings have broad ends, which rest on the floor in graceful sweeps. This unit is rendered complete by the three scarfs—tied in the same style of knot as those in the rings—lying on the floor.

A floor unit in which a five-ring display stand is utilized is shown in Fig. 34. In each ring is placed a folded four-in-hand. As shown, about 6 inches of each neck-band is brought over the front of the rings, and the ends of the ties are spread out on the floor in fan fashion.

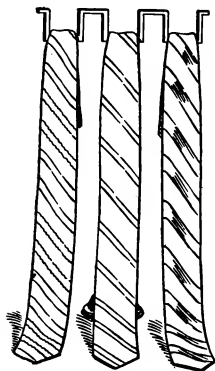


FIG. 35

The unit shown in Fig. 35 consists of three ties draped in a fixture used in many furnishing stores for exhibiting neckwear on counters or on top of show cases. The plainness of this unit would be greatly relieved if a tied four-in-hand were placed in the center notch of the fixture with the knot hanging downwards, as in the drape shown in Fig. 16.

An ordinary **T** stand is used in the unit shown in Fig. 36. Three ties are fastened together and attached to the standard of the fixture by means of a rubber band. The end of the central scarf is draped up and over the rod, and the ends of the other two scarfs are hung over the rod at their box fold.

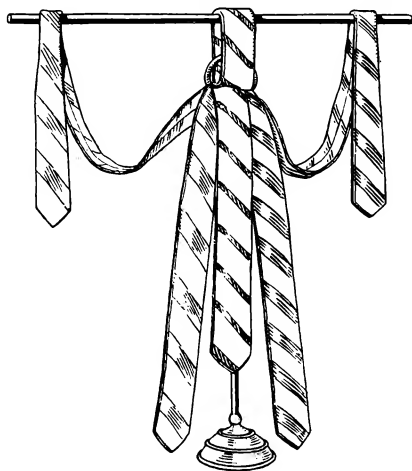


FIG. 36

Fig. 37 shows a unit in which neckwear is draped on two standards without tops placed about 2 feet apart. A scarf with its ends folded evenly is placed over each standard at the neckband fold, and the small end is brought up and formed into a loose knot. A single tie is then draped from the two standards, and on the loop formed, as well as on top of each standard, is placed a tied scarf.

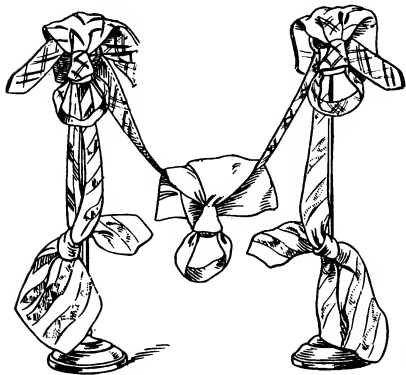


FIG. 37



FIG. 38

A small triple-ring and a tall single-ring stand are made use of in the unit shown in Fig. 38. Through the side rings

of the triple-ring stand, which is at the rear, are strung two four-in-hands. The broad ends of these ties rest on the floor

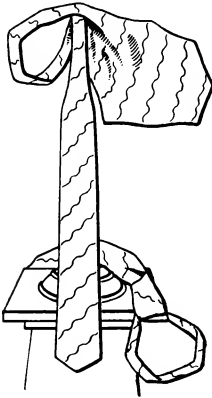


FIG. 39

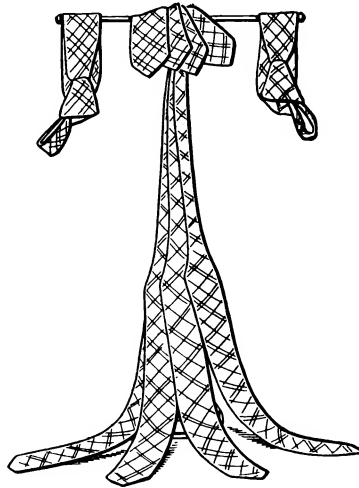


FIG. 40

and the other ends are intertwined around the standards of the stands. Over the ring of the single-ring stand is hung a tied four-in-hand, the broad ends of which cover all but

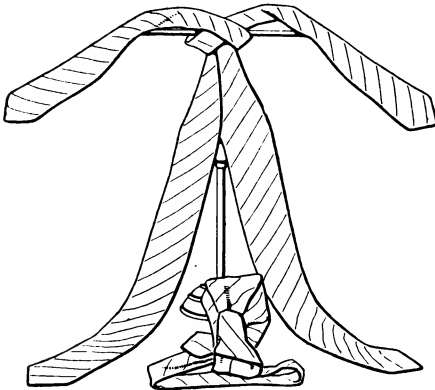


FIG. 41

one ring of the rear stand. The central ring of the triple-ring stand is not used in this case.

In the unit shown in Fig. 39 two four-in-hand scarfs are displayed on a hat stand resting on a pedestal. The neckband of one tie rests on the stand and the wide end is brought up and over

the top, being shaped with wire, as already described. The other scarf is tied and rests on the base of the stand.

A graceful arrangement of scarfs on a **T** stand is shown in Fig. 40. Four scarfs with ends even are fastened to the fixture standard with a rubber band. The small ends are thrown over the rod and drawn out fan shape, and the large ends are brought down on the floor in graceful sweeps. On each end of the cross-arm is placed a knotted four-in-hand.

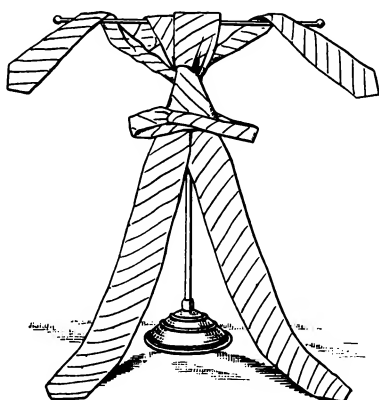


FIG. 42

Fig. 41 illustrates the method of twisting two ties around the cross-rod of a **T** stand. The bareness of the unit is relieved by a tied four-in-hand placed so that the knot and the end rest on the floor. The stiffness of the silk holds it in the position shown.

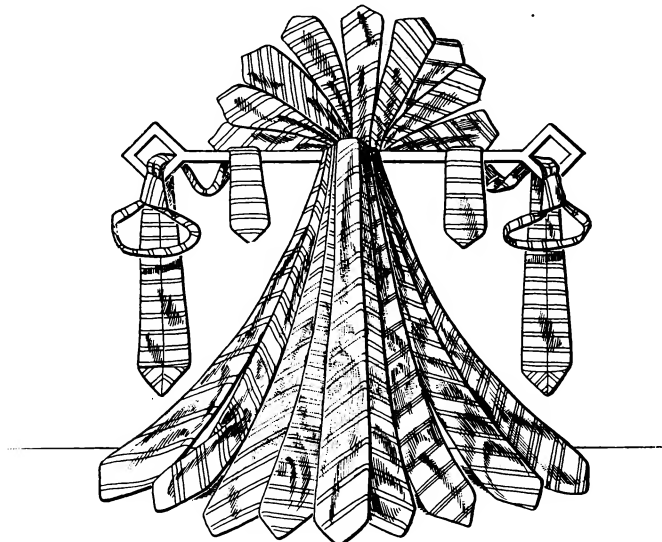


FIG. 43

The unit in Fig. 42 is similar to the one shown in Fig. 41. Two ties are fastened to the standard of the **T** stand with a

rubber band, the narrow ends being draped over the cross-rod and the broad ends resting on the floor. A tied scarf is placed on the central part of the stand, the knot hanging downwards.

Fig. 43 shows a unit in which eleven ties are arranged on a stand having a diamond-ended cross-arm. The nine ties in the center are secured in place with a rubber band. The tie ends above the rod are arranged fan shape, and the other ends sweep the floor in a graceful manner. Through each diamond end is placed

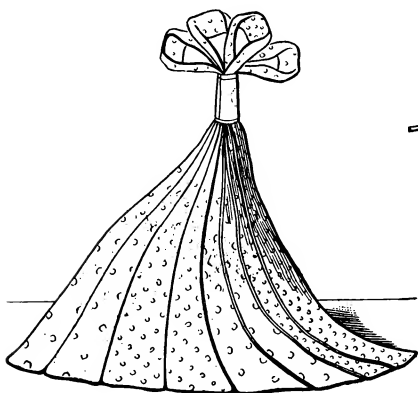


FIG. 44

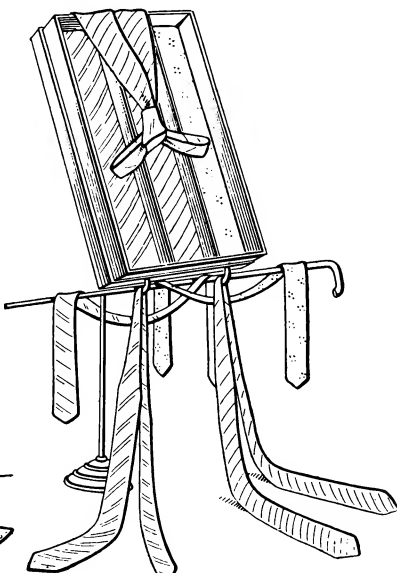


FIG. 45

a tied four-in-hand, the narrow end of which is draped over the cross-arm. Such units are frequently used in stocky trims.

25. Bunched Neckwear Units.—Fig. 44 shows a unit made up of a full bunch of scarves held together by a paper band, just as it comes from the factory. The ties are supported by a metal standard, over which the band is placed. Special attention is called to the rosette, which is formed by giving a half turn to each loop.

26. Box Units.—Fig. 45 illustrates a unit in which a box of four-in-hands placed in the lid of the box rests on the

hooks of a shirt easel, which also supports a cane. Two scarfs are hung from each hook at the center of the neckband and two other ties are gracefully draped over the cane. In addition, a tied four-in-hand is draped over the box. Box units can be used to advantage in arranging a neckwear display.

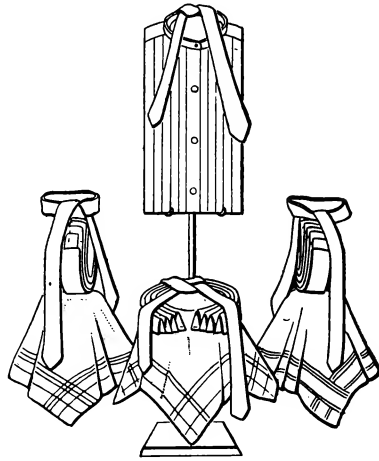


FIG. 46

27. Combination Units.—In the combination units that follow are shown some excellent methods of combining neckwear, shirts, collars, gloves, handkerchiefs, and canes on haberdashery stands, T stands, and shirt easels. Such units may be placed directly on the floor or they may be put on glass shelves, according to the requirements of a display.

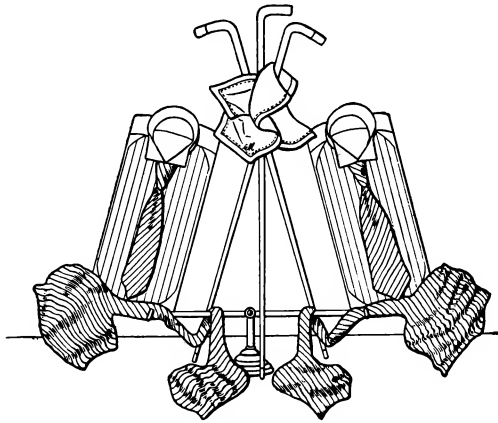


FIG. 47

In the unit shown in Fig. 46 three handkerchiefs with fancy borders, together with bunches of collars and neckwear,

are draped over three flat-top stands. Just behind the front stand and between the two stands at the sides is a regulation shirt easel on which rests a plaited-bosom white shirt draped with a four-in-hand.

In Fig. 47 two black-striped shirts are displayed with black-and-white scarfs on a stand fitted with two easels. Between the shirts are three canes arranged in tripod fashion. A bordered handkerchief draped on the canes finishes this neat unit.

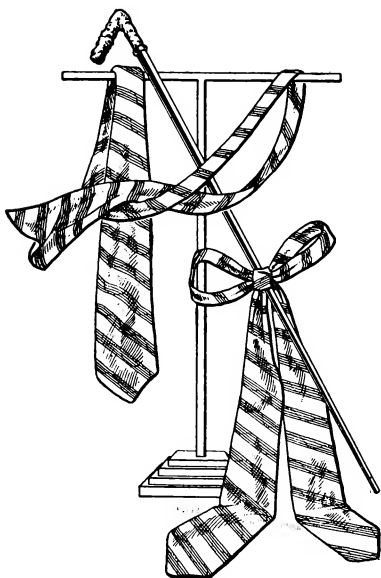


FIG. 48

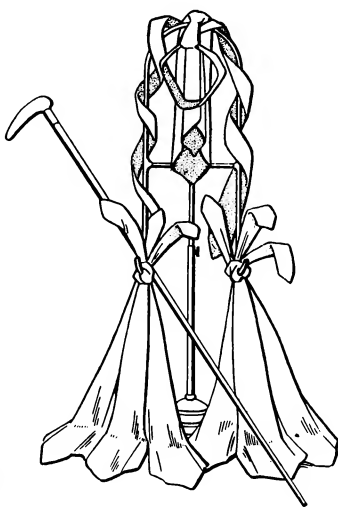


FIG. 49

The unit shown in Fig. 48 consists of two four-in-hand scarfs artistically draped on a T stand and a walking stick. The tie on the arm of the stand rests at the box folds, the small end being brought up and through the loop of the neckband. The scarf on the cane, which rests against the arm of the stand, is tied in the shape of a bow at the neckband, and its ends rest on the floor.

Fig. 49 shows a unit in which several scarfs are arranged on a shirt easel. Three four-in-hands are knotted on each hook of the easel, and their broad ends rest on the floor.

Around the shirt easel is wrapped a four-in-hand, and on top of it is laid a tied four-in-hand. This unit is rendered attractive by a walking stick, which rests against one hook of the shirt easel.

An attractive triple-ring unit in which gloves and a walking stick are displayed with neckwear is shown in Fig. 50. Two four-in-hands are used. One tie rests on the arm of the stand at the stock folds, and the other is placed so that one end of it is in the left diamond and the other in the top diamond. The cane is passed through the left-diamond

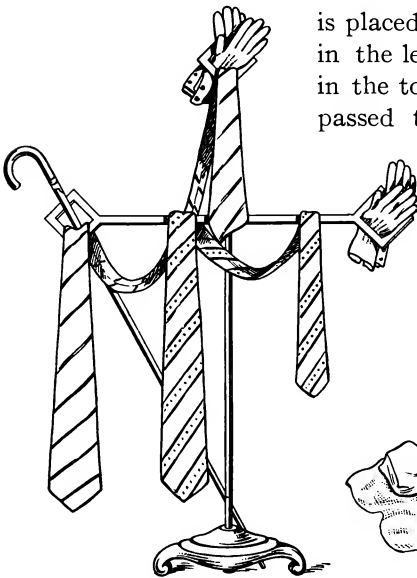


FIG. 50

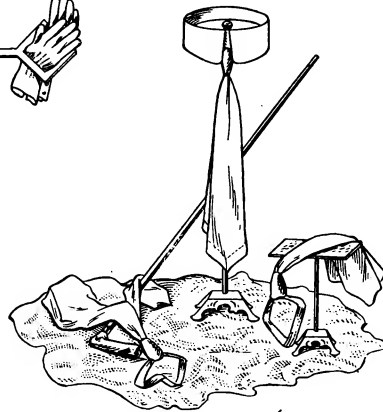


FIG. 51

end, and in each of the other two diamonds is draped a pair of gloves.

28. Figs. 51, 52, and 53 show three artistic units in which the fixtures rest on silk plush puffed on the floor.

A collar stand on which is placed a collar and tie is the central feature of the unit in Fig. 51. At the right of it is a flat-top haberdashery stand, on which is laid a tied four-in-hand, and at the left of it is a cane, the handle of which rests on the silk plush. The cane is secured to the standard

of the stand with a rubber band, and a wide-end scarf is artistically draped on its handle.

The stand used in the unit shown in Fig. 52 is an ordinary triple-ring stand, the upper ring of which is replaced by a collar holder. On the collar holder is placed a collar and tie, and through each ring is draped a tied four-in-hand, the broad ends of these ties being draped over the rod. Two canes are utilized in this unit. The upright cane is held in place by an ordinary cane holder, and around it is twisted a four-in-hand, the broad end of which is brought over the

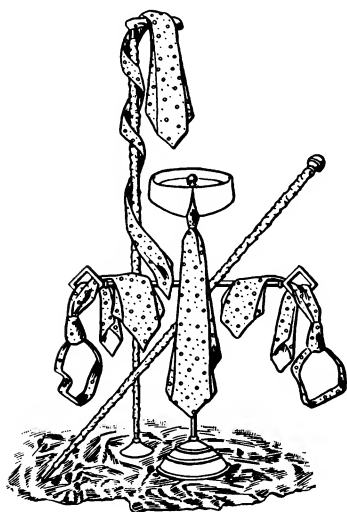


FIG. 52



FIG. 53

handle. The other cane simply rests on the arm of the stand, and owing to its angle gives the display a neat appearance.

Fig. 53 shows how a neat unit can be arranged by placing a cane draped with a scarf on a collar and tie placed on an ordinary collar stand.

29. Where there is a scarcity of regular collar stands, flat-top haberdashery stands may be utilized in arranging combination units. Figs. 54 and 55 show two units in which such stands are used to advantage.

In the unit shown in Fig. 54 a cane on which is draped a four-in-hand is placed diagonally across the stand top. On top of the cane and tie is placed a collar and tie, which give to the unit a neat finish.

In Fig. 55, gloves and a handkerchief are shown with a collar and tie. On each side of the collar, as shown, a glove is placed so as to hang over the edge of the stand, and inside the collar is a bunch of gloves standing on end, with the fingers of the gloves arranged fan shape. The unit is rendered neat by the fancy-bordered handkerchief, which is gathered at the center, pinned to the adjusting screw of the standard, and allowed to rest on the show-window floor.

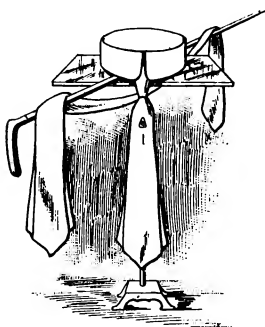


FIG. 54

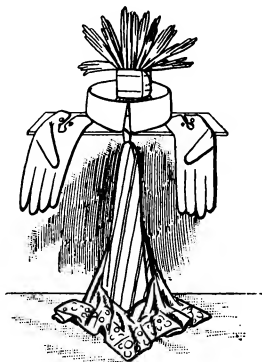


FIG. 55

30. Examples of combination floor units made up of handkerchiefs and knotted and untied ties are shown in Figs. 56, 57, 58, and 59. The practice of utilizing handkerchiefs to cover stands or fixtures so as to form an independent background on which to arrange the ties and thus get more decided contrasts is frequently resorted to by trimmers. In this manner, the number of striking designs and color combinations that may be obtained is limited only by the decorator's designing ability or color sense. As a rule, the handkerchiefs selected for this purpose are the plain, white-linen kind with striking, colored borders or fancy figures and the pongee and silk kind, with strong colored borders. In

cases where a low stand or a box is to be entirely covered, a solid-color silk or sateen muffler or a swatch of cravatting is used.

A cross-rod stand is used in the unit shown in Fig. 56. The handkerchief is folded from the two opposite corners and placed over the rod, as shown. Two four-in-hands are laid over the center, the long ends being draped to the floor and the neckbands dropped behind the fixture, with the small ends draped over the side and hanging down about 6 inches. A tied scarf resting in the center completes the unit.

A flat-top stand is used in the unit shown in Fig. 57. On

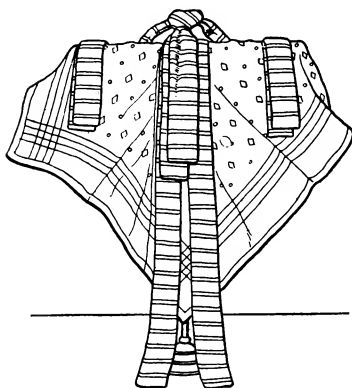


FIG. 56

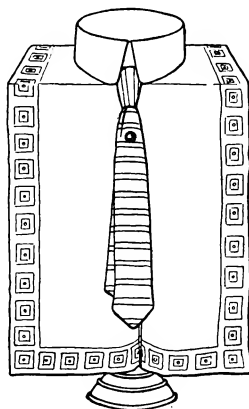


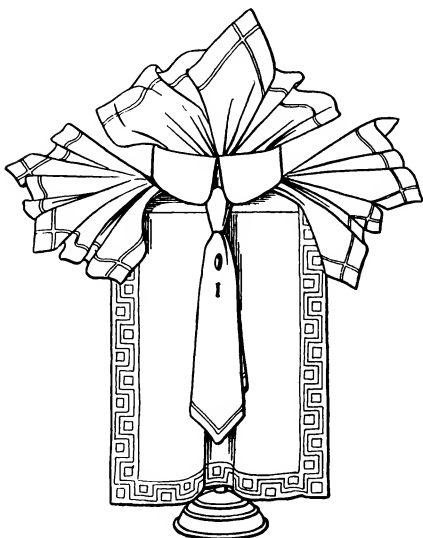
FIG. 57

the stand is placed a fancy-bordered handkerchief folded in the center so that its edges come even with the outer edges of the flat top, and on it rest a collar and tie. The weight of the collar and scarf is sufficient to hold the handkerchief in place.

The unit shown in Fig. 58 is arranged in the same manner as the one in Fig. 57. In addition, however, three handkerchiefs folded or gathered at the center so as to give a fluffy effect are displayed. One handkerchief is placed inside the collar, and the other two are at the sides of it. These two handkerchiefs are held in place by the collar.

In the unit illustrated in Fig. 59 one handkerchief is draped over a flat-top haberdashery stand, on which rests a hat stand draped with a second handkerchief and a four-in-hand tie. This style of unit, being tall and narrow, is especially suitable for filling in gaps or giving height to a display.

31. Compartment Groupings.—As has been mentioned elsewhere, the ultrafashionable furnishing-goods establishments display only a small quantity of merchandise in their compartment show windows. In Figs. 60, 61, and 62



- FIG. 58

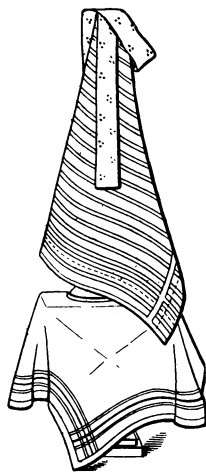


FIG. 59

are shown groupings well adapted for such display spaces. For displays in large show windows such groupings may be combined, or to them may be added other units or groupings of merchandise.

In the grouping shown in Fig. 60 about 3 yards of silk plush is loosely puffed on the floor of the compartment. On the plush rests a 14-inch wooden pedestal supporting a 24"×24" plate-glass shelf, and on the shelf are three collar stands showing collars and ties. A pair of gloves is draped over the edge of the glass near the right-hand corner, and

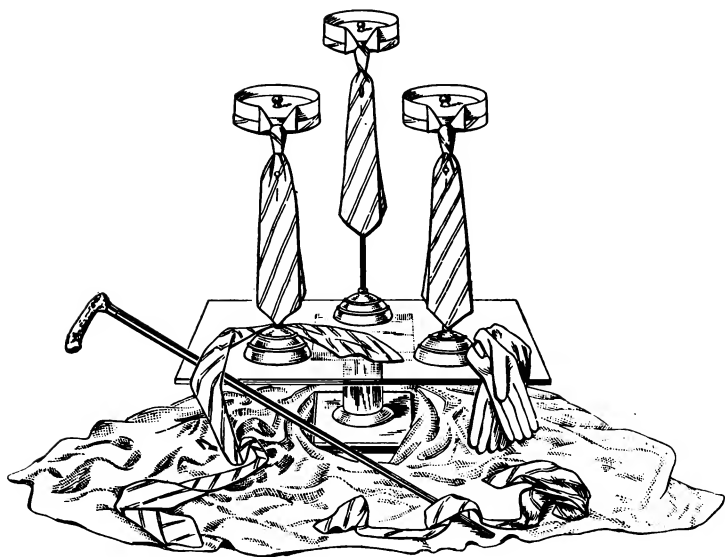


FIG. 60



FIG. 61

a cane leans against the left-hand corner of the glass. Over the cane are draped two four-in-hands, one of them extending from the glass shelf to the floor covering and the other passing over the end of the cane on the plush.

Silk plush is also used as a floor covering in the unit in Fig. 61, which shows a good arrangement of neckwear displayed on three collar stands, a flat top haberdashery stand,

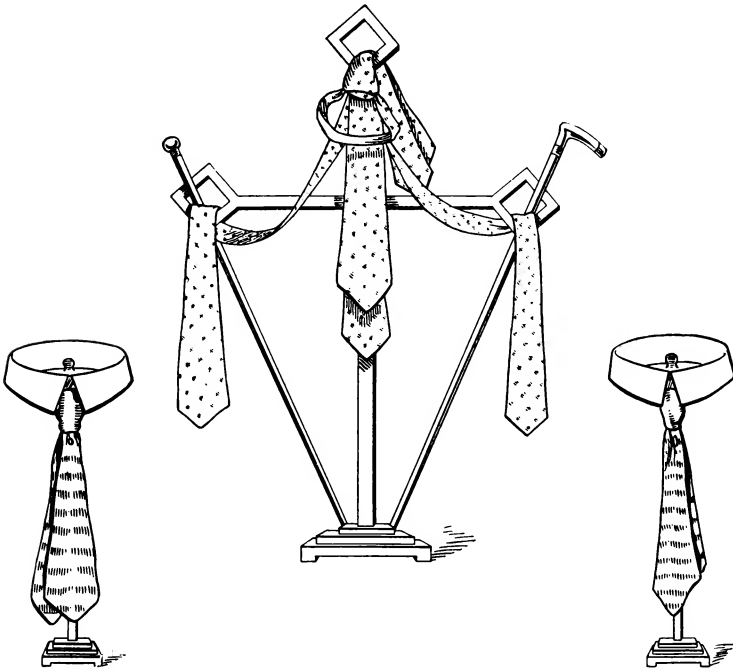


FIG. 62

and cane held upright by a cane holder. A wide-end four-in-hand is draped over the cane handle at its box creases, the wide end being spread out on the handle. Three tied four-in-hands are hung over the edges of the flat-top stand, and on each collar stand is a collar and tie. A small, neat price ticket has a conspicuous place in the foreground of this grouping. Such tickets usually rest against an empty garter box, or they may be supported by a card easel.

A neat compartment grouping, in which a stand with diamond-shaped ends is the central feature, is shown in Fig. 62.

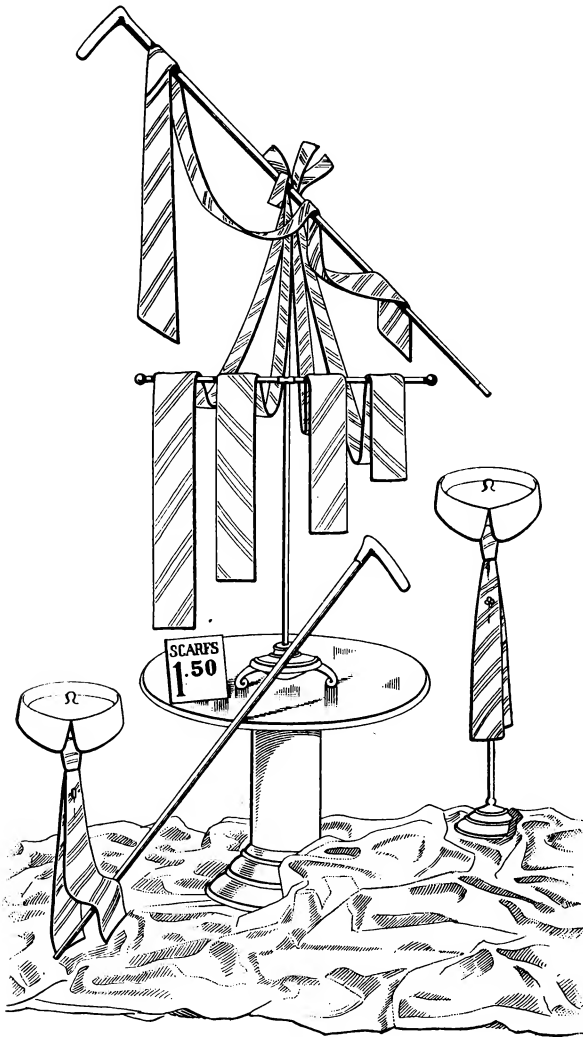


FIG. 63

Two untied cravats are gracefully draped through the diamonds, as shown. In addition, a tied scarf is draped through

the upper ring, and two canes are passed through the end rings, the ends of the canes resting on the base of the stand. About 12 inches in front of the large stand, at the sides, are two collar stands on which are shown collars and ties.

32. Two compartment groupings larger than those just described are illustrated in Figs. 63 and 64.

The grouping shown in Fig. 63 is an excellent one to use where height is needed in the background of a display. A 20-inch pedestal with an oval plate-glass shelf rests on the floor covering, and on this fixture is a metal cross-arm stand fitted with a cane attachment. The cane is tilted to an angle of about 45 degrees, and on it is draped a four-in-hand. At the center of the cane are fastened by means of a rubber band the small ends of four scarfs. The wide ends of these scarfs rest on the cross-arm of the metal stand in step-like fashion, giving an artistic appearance to the display. Another cane rests against the plate-glass shelf, on which a small price card is also placed. Two collar stands with collars and ties arranged as shown in the figure complete the display.

In Fig. 64 is shown a decidedly neat floor trim in which seven scarfs and collars are displayed on collar stands resting on a floor draping of puffed silk plush. The central stand is about 18 inches in height, and the stands on each side of it are arranged in steps of about 3 inches; that is, the stands next to the central one are about 15 inches high, the next ones about 12 inches, and the end stands about 9 inches. A neat price card rests on the plush at the front of the grouping, and here and there on this floor covering are laid cuff buttons, watch fobs, and scarf pins, making a very pleasing effect.

33. Neckwear-Fabric Draping and Grouping.—As has been inferred, the majority of high-class compartment groupings of neckwear made by the up-to-date shops depend a great deal for their effectiveness on the use of draped piece goods and large sample swatches of cravatting. These are usually of the same material and pattern from which the neckwear has been manufactured.

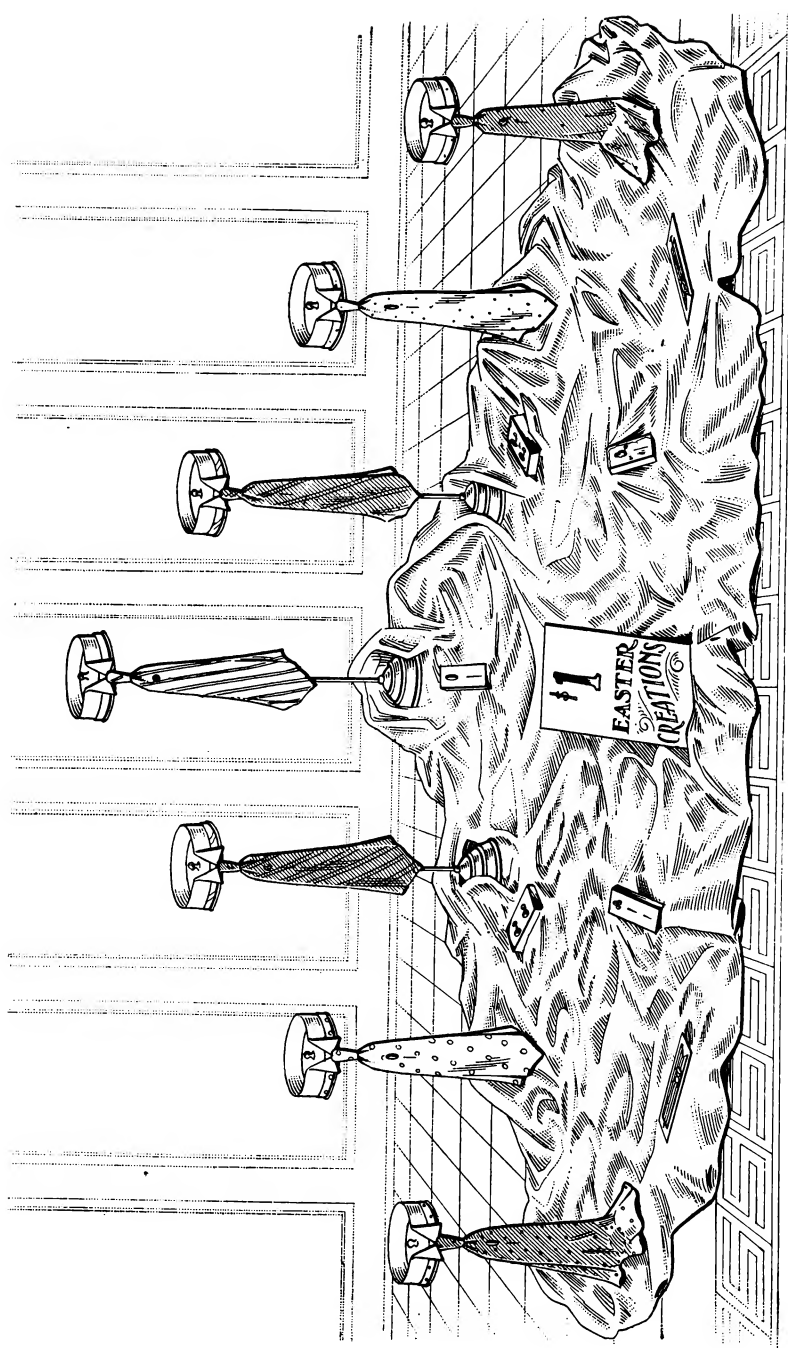


FIG. 64



FIG. 65

In order to effect this, many retailers when buying or ordering cravats in ranges select a pattern that strikes their fancy and take the entire run of colorings in which it is shown, retaining sufficient lengths of material from which the ties are made up for draping purposes.

While cravatting materials and expensive silks make the most striking displays, and, under skilful treatment yield the best results, they are not always available. Sometimes the manufacturer insists on the retailer purchasing them outright, to which plan the average retailer usually objects. Under such circumstances, other materials, such as plain silk, shirting fabrics, velvet, and plush are utilized for the purpose, especially where decided contrasts are desired.

34. Whether metal or wood fixtures, pedestals, or stands are employed, the use of piece goods in neckwear trims offers considerable opportunity for the capable trimmer to break away from the customary monotonous or formal arrangement and invest his displays with individuality and character. Instead of placing the fixtures in the usual precise, hackneyed layout, in which each unit is made to balance with its opposite in order to get the conventional symmetrical exhibit, the trimmer should constantly strive to obtain the more artistic and graceful results that are to be had by an unconventional or odd disposition of the fixtures.

35. In the groupings shown in Figs. 5 and 7, which have already been explained, and those that follow are brought out several fine examples in which piece goods are employed to enhance the window display. These groupings also make clear the methods of draping employed by many up-to-date window trimmers.

In Fig. 65 is illustrated an admirable combination arrangement and pleasing color effect of neckwear, gloves, handkerchiefs, collars, and material of which the scarfs are manufactured. The fabric is attached to the upper part of the background, one end dropping directly to the floor and the other end falling gracefully over a pedestal and then to the floor. Four pedestals and four collar stands, as well as two

canes, on which the merchandise is arranged, are used in this display.

Fig. 66 illustrates a well-balanced trim in which neckwear material in a variety of colors is the main feature. The window divider used in this trim is an excellent fixture on which to drape yard goods. The material in this display is gathered into loose plaits and puffs, being tied where

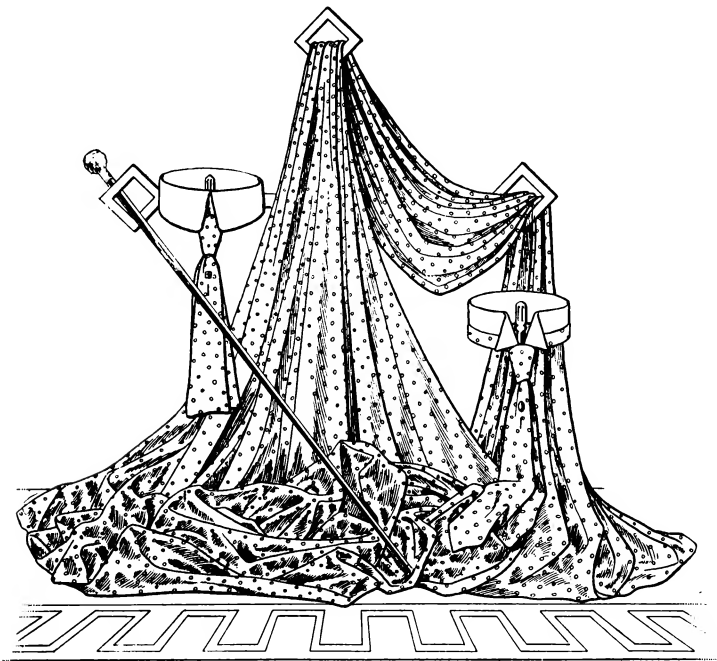


FIG. 67

necessary with silk thread of the same color as the material. A cane, a pair of light-colored gloves, several collars and ties on collar stands, and several tied and untied four-in-hands not only add greatly to the display, but brighten it as well. It will be well for the trimmer to bear in mind that such merchandise as the preceding will always tend to add life to a color grouping of neckwear material.



FIG. 66



FIG. 68

Fig. 67 shows a trim in which a 4-yard length of material of which the scarfs are made is draped through the center and side rings of a three-ring stand. The goods is folded into plaits about $1\frac{1}{2}$ inches wide with even edges and placed in the rings. The ends of the plaits are then drawn out fan shape and made to sweep the floor gracefully, as shown. This trim is completed by placing collars with tied scarfs on the collar holders, as shown, and inserting a walking stick diagonally through the ring at the left.

Fig. 68 shows another grouping in which draped neckwear material is prominent. The light-colored neckwear and material is brought out distinctly by the draped material at the back. This material is fastened to a tall standard having a 24-inch arm that supports the festoon-draped light-blue scarf material. The other fixtures used in this display are a 24-, an 18-, and a 12-inch pedestal, three collar stands, and a seven-ring haberdashery stand. The method of arranging the merchandise on these fixtures is clearly shown. This grouping is one that will surely not fail to attract attention.

SHIRTS AND SHIRTINGS

(PART 1)

INTRODUCTION

1. Men's shirts, as received from the makers, are folded and pinned—a condition offering only limited decorative possibilities. They may be hung from rods or stands at various angles, but striking effects or artistic arrangements cannot be made unless some appropriate articles are displayed with them. Of course, shirts may be folded and twisted in many ways, when they may be displayed to advantage either separately or in combination with collars, cuffs, neckwear, clothing, hats, and in fact all outer wearing apparel for men. It is considered to be bad taste, however, to combine shirts or any outer wear with underwear, hosiery, night shirts, or pajamas.

2. In order to overcome the usual plainness of a shirt display and at the same time give it distinction, many haberdashers exhibit together both shirts and the material of which shirts are made—**shirting**. Such material is also shown separately, in which case bolts of goods are stacked or arranged in some artistic manner, or the material is folded, shirred, or draped so as to make a good effect. Shirting material is usually loaned to the retailer by the shirt manufacturer, who makes it into shirts after it has been utilized in a display.

3. Fixtures and Devices for Shirt Displays.—Many styles of fixtures may be used in exhibiting shirts and other merchandise usually displayed with them. The hori-

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zontal-rod tree or hanging fixtures, similar to fixtures 63M, 65M, and 67M, with which the show windows of the medium class of furnishing goods store are usually equipped, find extensive use in displaying this line of furnishings. The same thing may be said of many of the low stands—both metal and wood—like fixtures 14M, 18M, 19M, 20M, 22M, 23M, 1W, 5W, 6W, 7W, 10W, 15W, and 36W. Use is also made of the boxes in which shirts are received from the maker. The manner in which the foregoing and many more devices are employed will be shown later on in describing the various units and groupings.

For hanging shirts from the rods of stands and other fixtures, the spring-jawed, or bulldog, hook described in *Metal Display Fixtures* is about the best device that can be used.

4. Kinds of Shirts.—In making trims, the window dresser has three kinds of shirts to consider; namely, the **stiff-bosom shirt**, which includes the dress shirt and all colored shirts having stiff bosoms; the **medium stiff**, or **semi-negligee, shirt**; and the standard **negligee**, or **soft, shirt**.

The stiff-bosom shirt is seldom displayed except in the original folds; that is, just as it comes from the stock box. Shirts of this kind, owing to their stiffness, can be readily placed on shirt easels or suspended from horizontal-rod fixtures and **T** stands by means of bulldog hooks. The semi-negligee shirt may be shown in about the same manner as the stiff-bosom kind. Both of these styles are rendered more attractive by showing collars and ties with them, for which reason these accessories should be used whenever possible. In any event, a few shirts with collars and ties in the front part of a trim will improve it. Soft shirts offer the window trimmer more opportunity to display his skill than either of the other styles. Such shirts may be folded, twisted, and even partly draped through ring- or diamond-end display stands or over **T** stands without the least danger of damaging the garments. It should be borne in mind, however, that to show outing, soft, or seminegligee shirts in conjunction with dress shirts displays decidedly poor taste.

5. Hints to the Trimmer.—In selecting shirts for a window display, the trimmer should be careful to pick out sizes of which there is an abundance, so as to leave a variety of sizes in stock. It is also advisable to keep a record of the kind, size, and number of shirts used in a window trim, so that the display will not have to be disturbed unnecessarily.

In arranging a window display of shirts, it is well to use one style of unit or stand throughout. Of course, two or three styles may be combined, but it is considered poor practice to employ more than three distinct styles in one display.

6. The shirt and shirting units and groupings shown in the illustrations that follow are suitable for men's furnishing stores in which only a limited quantity of merchandise is exhibited in a show window. As has been mentioned elsewhere, it is impossible to show all the unit combinations, groupings, and color effects that may be required in actual work; however, the examples given should furnish the beginner with plenty of ideas that he may work out to advantage. Thus, he should be able to add other units or articles of merchandise to some of the units illustrated and in this way build up a display that will conform to the dimensions, position, and style of any show window or display case.

SHIRT DISPLAYING

SHIRT UNITS

7. In order to simplify the description of many of the shirt units shown in the following illustrations, the **shirt diagrams** shown in Fig. 1 have been devised. This figure shows a front view of an unfolded shirt and a front and a

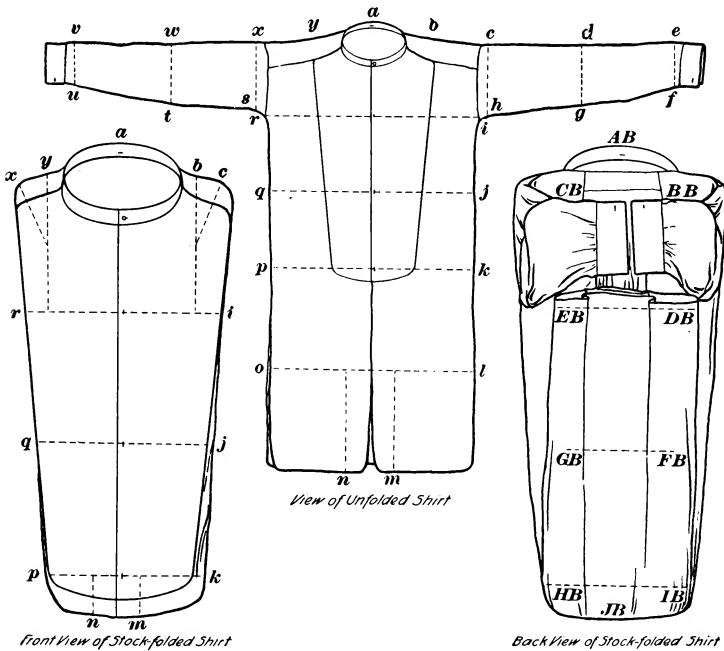


FIG. 1

back view of stock-folded shirt, each being marked with dotted lines and reference letters. It may be well to mention here, however, that shirts made with non-detachable cuffs are usually folded so that the cuffs are on the outside of

the shirt. As will be observed in the shirt diagrams, the dotted lines divide the shirts into parts that are practically equal. The letters will be used in the descriptions of units that follow to show where the bulldog hook should be placed or where a shirt should be folded in arranging trims. For example, in order to place a shirt on a rod or a **T** stand, it may be folded from *k* to *x*, from *c* to *p*, etc. Again, to make a floor or a shelf unit like that shown in Fig. 2, the end of a folded negligee shirt is gathered in plaits from *k* to *p* and inserted into the top ring or diamond of a display stand, after which the sleeves are pulled out about 12 inches so as to rest on a glass shelf or the floor of a show window or a show case.

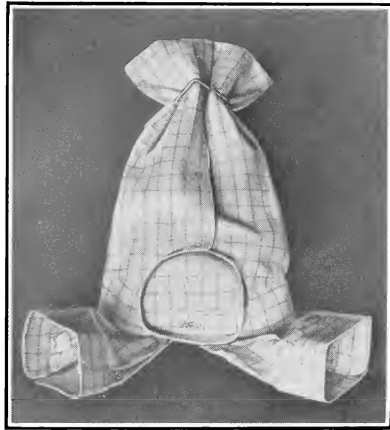


FIG. 2



FIG. 3

It will be well to bear in mind that the units shown are suitable for glass-shelf and floor trims.

8. T-Stand Units.

Figs. 3 to 10, inclusive, show some examples of both soft and stiff shirts displayed on **T** stands.

Three negligee, or soft, shirts and a **T** stand with a ring attachment (see fixture 64M) go to make up the unit shown in

Fig. 3. The two lower shirts are gathered in plaits from p to k and pulled through the ring attachment, and the top shirt is folded from q to j and placed on the rod. The cuffs are crossed and inserted into the necks of the shirts.

Two soft shirts are displayed in the units shown in Fig. 4. A bulldog hook is fastened to the corner k of the lower shirt, and then suspended from the thumbscrew, or adjusting screw, of the standard. The top shirt is simply folded from q to j and laid over the cross-rod of the stand.

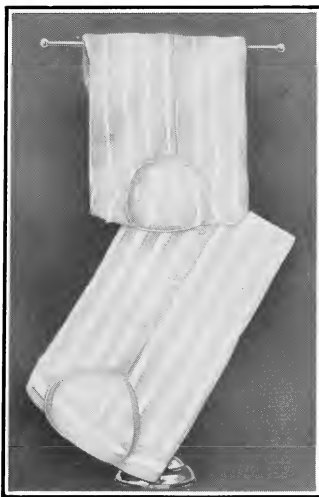


FIG. 4

In the unit shown in Fig. 5, the shirt in the center hangs down straight. The other two shirts are folded across the center, as from q to j , and suspended from the cross-rod by means of bulldog hooks, which also hold the two corners of each shirt together. The cuffs are simply folded and laid over the rod. The cuff at the left is shown in the proper position—that is, covering the hook—but the one at the right is shown out of place purposely to bring out the bad effect created when a hook is allowed to remain uncovered. To put a shirt on a **T** stand without unfolding it, as must be done with the central shirt in arranging a unit like this, the cross-rod is unscrewed from the standard and slipped into the fold of shirt from p to k . The standard is then inserted lengthwise under the fold of the shirt and screwed into the cross-rod.

9. In Fig. 6, two stiff shirts are clamped together cross-wise at m and hung downwards from the cross-rod. A pair of cuffs is placed above these, as shown, and over them is laid a soft shirt folded at the center. A stiff shirt resting on the floor and against the stand completes the unit.



FIG. 5



FIG. 6

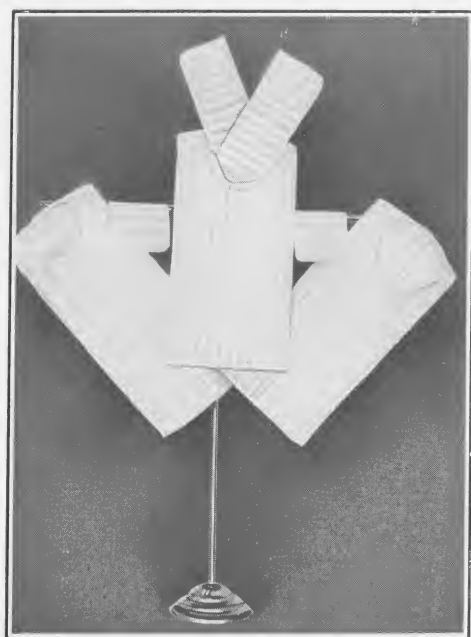


FIG. 7

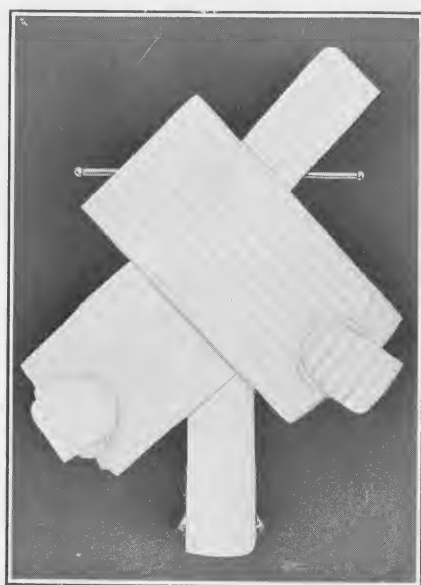


FIG. 8

Three stiff-bosom shirts are displayed in the unit shown in Fig. 7. Two shirts are hung at an angle. The one at the left is hung from the cross-rod by means of a hook fastened at *EB*, and the one at the right, by a hook fastened at *DB*. The two shirts are crossed so that the point *k* of the left one and the point *p* of the right one come together when they are secured with a bulldog hook. The shirt in the center of the unit is



FIG. 9



FIG. 10

suspended from the cross-arm and *DB*. Cuffs slightly bent are laid over the rod on each side of the central shirt, and in the neck of this shirt are placed two cuffs, as shown.

In the unit shown in Fig. 8 two stiff shirts are exhibited. The shirt underneath is hung from the cross-arm by means of a hook placed at *k*, and the top shirt by a hook placed about midway between *EB* and *GB*. The latter hook grips both the shirt and the upper cuff. A single cuff rests on the floor and against the standard of the **T** stand.

In Fig. 9 one stiff shirt is shown on a **T** stand. It is suspended from the arm by a hook attached to it at the point *i*. One cuff is slightly bent and placed over the hook and the rod, and the other cuff is inserted in the neck of the shirt.

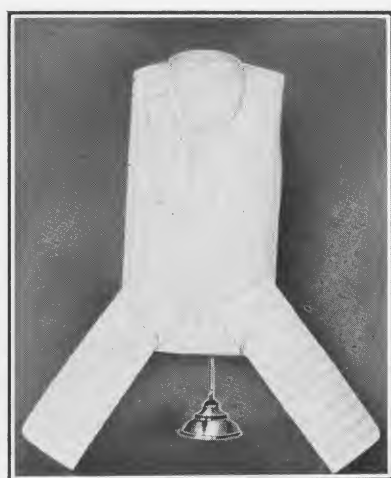


FIG. 11

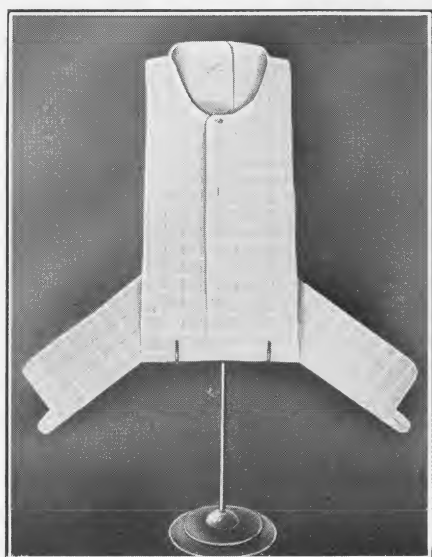


FIG. 12



FIG. 13



FIG 14

Fig. 10 shows another unit in which only one stiff shirt is displayed. The hook that holds the shirt on the cross-rod is fastened to the shirt at *C B*. The sleeves of the shirt are drawn out about half of their length and twisted over the rod, as shown.

10. Shirt-Easel Units.—Four units in which shirts are displayed on shirt easels are shown in Figs. 11 to 14, inclusive. These units, like the **T**-stand units just described, may be used in floor trims or on glass-shelf fixtures.

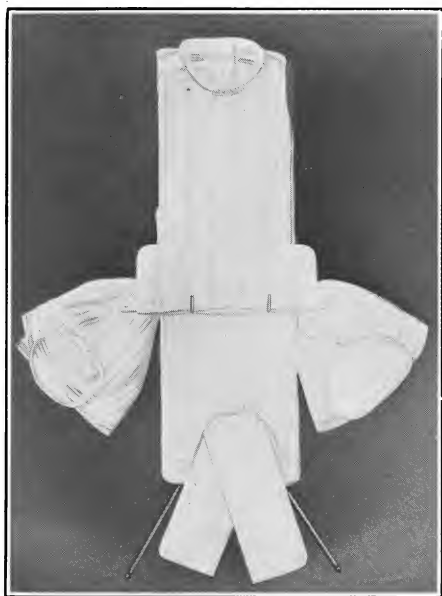


FIG. 15

The units in Figs. 11 and 12 are similar. In each a stiff shirt and a pair of cuffs are displayed on an easel. In Fig. 11, the cuffs rest in the hooks of the easel and on the floor, and in Fig. 12 they are inserted in the folds of the shirt, as shown.

Three shirts are neatly arranged in the unit shown in Fig. 13. The two lower ones are crossed and suspended from the stand by means of a bulldog hook that grips the shirts at the corners *k*

and *p*. The third shirt simply rests on the shirt easel.

The unit in Fig. 14 consists of a stiff shirt and a pair of cuffs on an easel and a soft shirt draped on the floor. The soft shirt is folded into four plaits, or folds, as from *i* to *r*, and rests on a short stick, which prevents it from sinking to the floor. Of course, a piece of cardboard, a low stand without a top, or some other device can be used instead of a

stick, if desired. The cuffs in the neck of the stiff shirt are arranged in a novel manner. One cuff is bent and inserted into the neck of the shirt, and through it is slipped its mate, which is slightly folded lengthwise, but not creased. A cuff bent in this manner usually has sufficient spring to hold itself and the folded cuff in place.

11. Tripod-Stand Unit.—The unit shown in Fig. 15 illustrates how four shirts can be displayed on a tripod display stand. The stand in this case is similar to fixture 17M, but instead of the flat top there is provided a shirt easel.

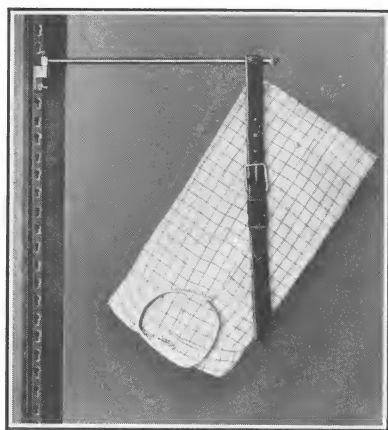


FIG. 16

The lower stiff shirt is secured to the stand by means of two bulldog hooks, which grip the shirt at *m* and *n*, and the upper shirt simply rests in the hooks of the easel. The two

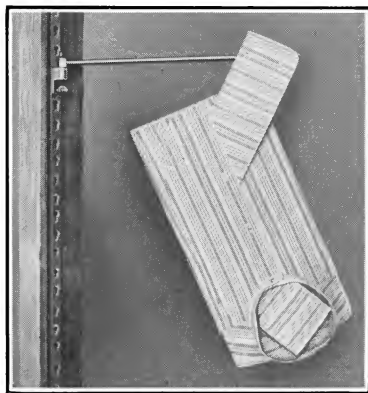


FIG. 17

soft shirts at the sides are gathered into folds, or plaits, from *p* to *k* and inserted into the ring arms of the stand. One pair of cuffs is placed in the easel hooks, and another pair inserted into the neck of the bottom stiff shirt.

12. Side-Arm Units.

Tasteful units are frequently made by suspending single shirts from side-arm brackets or fixtures. Three examples

of such units are shown in Figs. 16, 17, and 18.

In Fig. 16, the shirt is suspended from the side arm by means of a hook that grips the shirt at *p*, and in Fig. 17,

by a hook at *k*. The hook in Fig. 16 is covered with a belt, and in Fig. 17 by a cuff inserted in the opening of the shirt bosom.

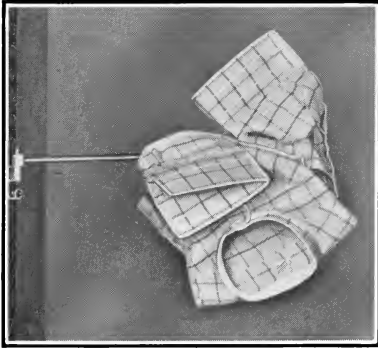


FIG. 18

In Fig. 18, the soft shirt is folded across the front, as from *p* to *k*, and fastened to the arm with a bulldog hook. The sleeves are pulled out about 12 inches. One sleeve is brought up on top of the shirt, being held upright by the stiffness of the cuff, and the other one is brought over the rod and allowed to rest on the bosom of the shirt.

13. Units Without Fixtures.—On account of a scarcity of shirt easels and other stands used in displaying shirts, it is sometimes necessary to arrange shirt units directly on glass shelves or on the floors of the show windows or show cases. In many instances, however, trimmers use such units

purposely to add to the attractiveness of a shirt display. Two good examples of stiff-bosom

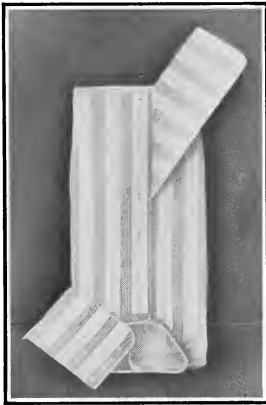


FIG. 19

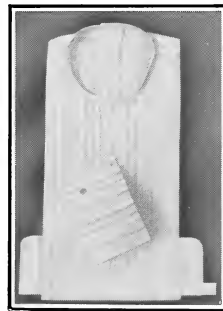


FIG. 20

shirts placed on the floor are shown in Figs. 19 and 20. A stiff shirt is usually held in the position shown by bracing

it against a low stand, a strip of wood, or a piece of heavy cardboard. In Fig. 19, a cuff is slid into the opening of the shirt bosom, being held in place by the stiffness of the shirt front and the button used to hold the bosom together. The other cuff at the bottom is folded and held in place by inserting one end of it in the fold of the shirt. In Fig. 20, one cuff is slid in the shirt fold and the other is secured

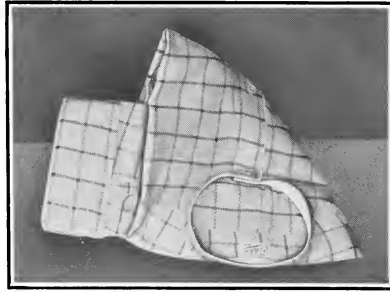


FIG. 21

by a button inserted in the button holes of the shirt bosom.

Fig. 21 shows a soft-shirt unit suitable for a glass shelf or a show-window floor. It is formed by pinning the corner *k* of the shirt to its shoulder *c* and pulling out one sleeve, as shown. A shirt folded in this manner will stand without assistance.

14. Parallel-Rod Units.—Parallel rods, whether suspended from the ceiling of a show window or supported by arms held up by standards with bases that rest on the floor, are useful in displaying men's shirts. Much study should be given to the placing of merchandise on such rods, although it may be well to mention here that the rod method of displaying shirts, etc. is adapted only to stocky trims or to show windows having limited space.

The main things to avoid are overcrowding and the use of a large number of different styles of units in any one display. The best effects are nearly always obtained by making up an entire trim of a single style of unit. As a rule, when more than one kind of unit is used, each one should be on a separate line of fixtures. The art in decorating any parallel-rod fixture lies wholly in so arranging the units as to make an attractive and striking exhibit.

In the examples of parallel-rod units that follow only sufficient shirts have been used to show a section of the arrangement; in practice, the entire fixture is to be dressed.

15. Figs. 22 to 25, inclusive, illustrate units consisting of stiff-bosom shirts displayed on parallel rod fixtures.

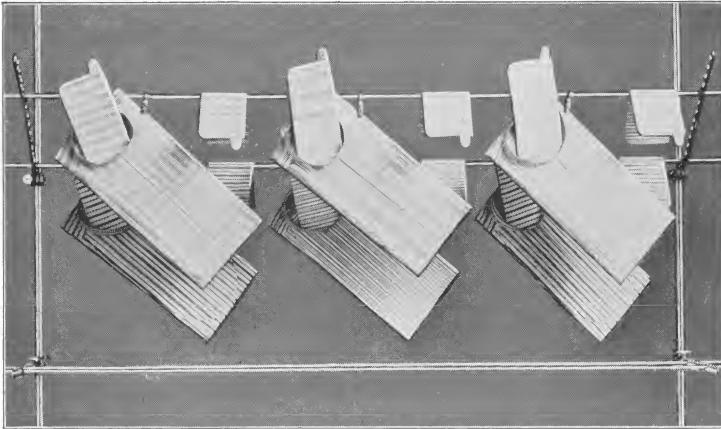


FIG. 22

In Fig. 22, two rods are placed 12 inches apart on the arms of the display fixture. The shirts are hung from the rods

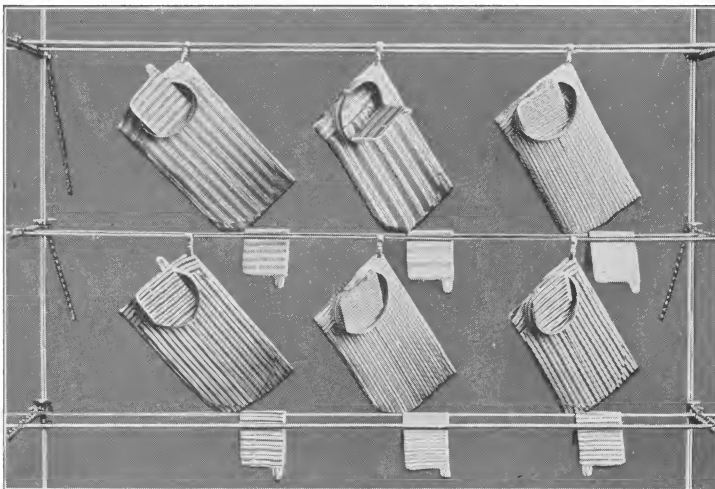


FIG. 23

at the same angle, a bulldog hook gripping each shirt on the edge at *i*. In the neck of each shirt is inserted a cuff, and

resting on the rods at the spaces between the shirts are folded cuffs. Canes, gloves, and neckwear could well be used in

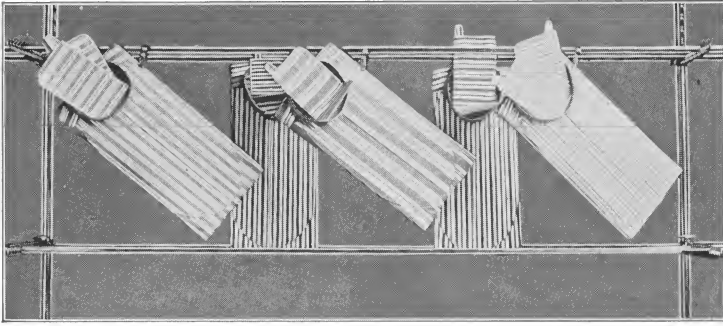


FIG. 24

connection with this arrangement. In fact, the same thing may be said of the majority of rod trims shown here.

In Fig. 23, three double sections of rods are used. Each shirt is hung from the shoulder corner *c*, the bottom corner being drawn back and resting on the rear rod so as to give the shirt a slant both backwards and downwards. One cuff

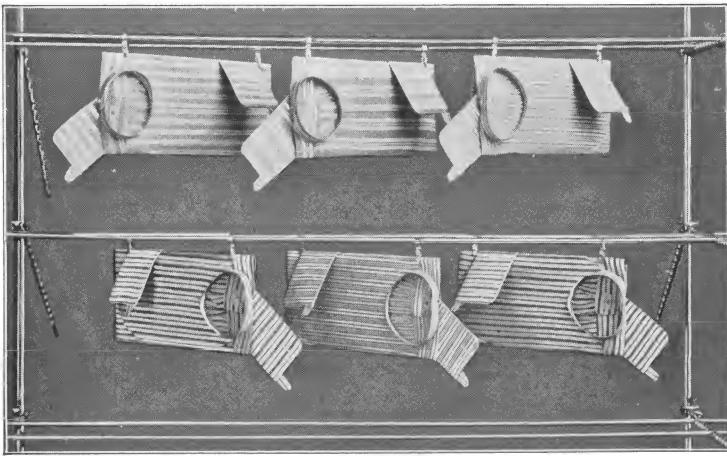


FIG. 25

is placed in the neck of each shirt, and its mate is hung on the lower rear rod directly in front of the shirt. For show

windows that face two ways—that is, corner or store-entrance windows—this style of display is particularly effective, because the shirts may be seen to advantage from either point of observation.

Fig. 24 shows what is perhaps the most general method of arranging both stiff and seminegligee shirts on parallel rods. The shirts on the rear rod are suspended from the points *y* and *b*, and those on the front rod from the point *i*,

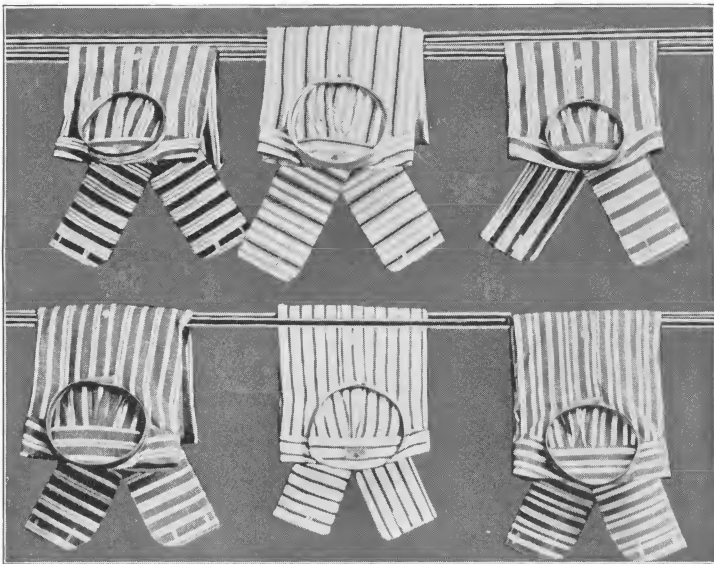


FIG. 26

in the same manner as the shirts shown in Fig. 22. The cuffs are simply inserted into the neck of the shirt.

In Fig. 25 the shirts are suspended from two rods. The front hook grips the shirt about midway between the point *i* and the shoulder, and the rear one grips it at *k*. As will be observed, the shirts on the top and bottom rods face in opposite directions. In this arrangement, one cuff is inserted into the fold of the shirt at the top and the other cuff is bent and placed over the bosom. This method of displaying may also be carried out on any of the low double-rod stands.

16. Figs. 26 to 31, inclusive, illustrate several units that consist of soft shirts displayed on parallel rod fixtures.

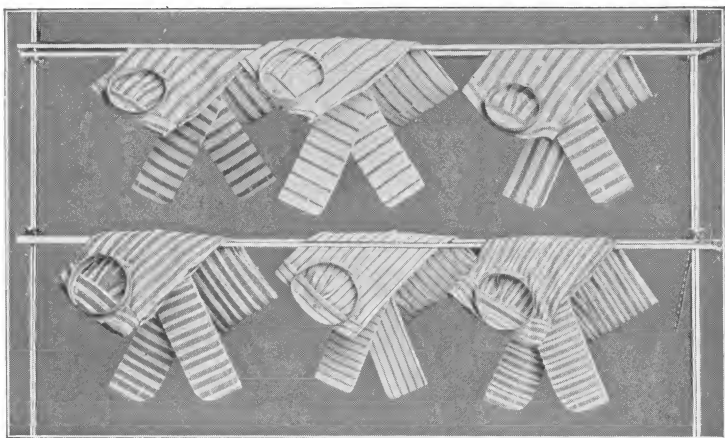


FIG. 27

The units in Figs. 26 and 27 are very similar. In fact, about the only difference between them is that, before placing the shirts on the rods, those in Fig. 26 are folded straight

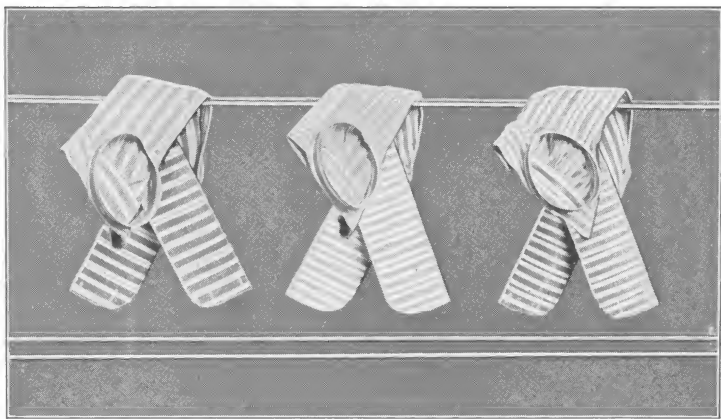


FIG. 28

across while those in Fig. 27 are folded diagonally, as from *i* to *q*. The cuffs whose ends hang below the shirts are

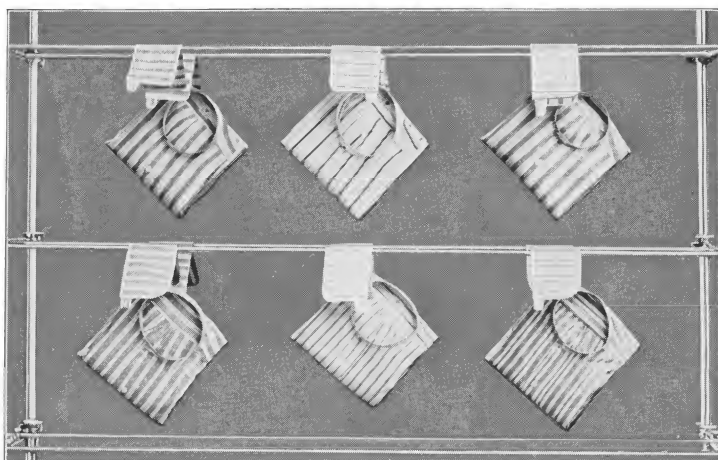


FIG. 29

clamped together with a bulldog hook and then suspended from the rod. In arranging such shirt units as these, it is necessary to hang the cuffs first and then lay the shirts over them. As in the majority of rod units, the shirts alternate in position. This is done to avoid monotonous straight lines.

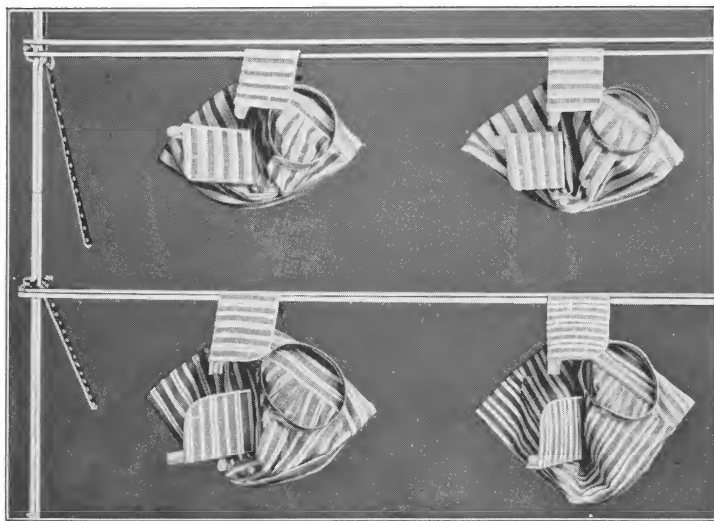


FIG. 30

Fig. 28 shows a good way to arrange shirts in a corner show window. The shirts are folded lengthwise from the center *a* of the collar band to a point between *n* and *m*. Thus, when laid across the rod, as shown, they present a finished appearance, no matter from what direction they are viewed. The cuffs are hung from the rod in the same manner as those in the two preceding units.

In Fig. 29, the shirts are simply folded across the center and suspended from the rods with hooks. The hooks hold together the ends at the left-hand corner of the folded shirt, and the ends at the opposite corner are pinned. Cuffs

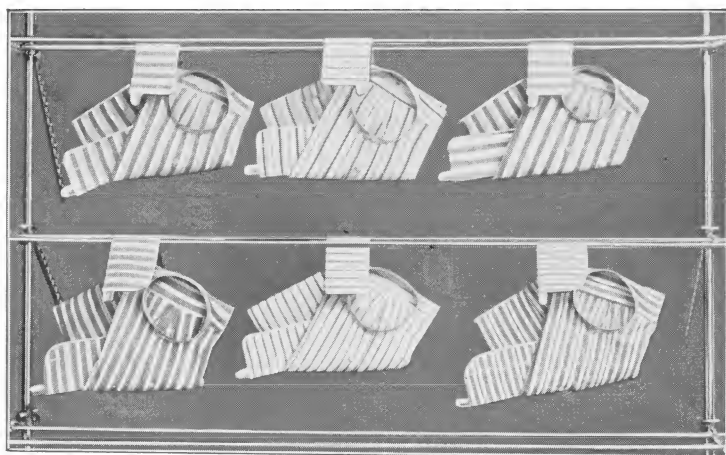


FIG. 31

slightly bent are placed over the rods so as to hide the hooks.

In order to drape the shirts in the manner shown in Fig. 30, each shirt is gathered in folds and then bent until the end *k* touches the shoulder *x*. These ends are fastened together with the hook that holds the shirt on the rod. In this unit, one cuff is inserted in the folds of the shirt and the other is bent and laid over the hook.

In Fig. 31, the shirts are folded so that the lower corner *k* touches the shoulder *x*. These corners are held together with bulldog hooks. One cuff of each shirt is laid in the fold and the other one is placed over the rod so as to hide the hook.

UNITS OF SHIRTS AND ACCESSORIES

17. In displaying shirts with their accessories, such as collars, neckwear, jewelry, etc., there are many things to consider. Thus, in fitting shirts with collars, it will be well to bear in mind that the proper way to button a collar is from the left to the right. Neckties should not be adjusted so tight that the collar button will be visible. In most cases where a once-over ascot, a four-in-hand, or an Imperial tie



FIG. 32

is used, a suitable cravat pin should be displayed. This pin should be stuck into the ends or apron of the tie, just below the knot. In arranging shirts, especially those fitted with bow ties, appropriate studs should be inserted into the bosom; also, if the sleeves of shirts having attached cuffs are to be prominently displayed or draped, link buttons that match the pin or the studs should be shown inserted in the cuffs. Many other ideas along this line

will be brought out in the various units of stiff and negligee shirts that follow.

18. T-Stand Units.—Several T-stand units of shirts and accessories are shown in Figs. 32 to 36. These units, as well as many of the other stand units shown later, are suitable for floor trims or they may be used to advantage in arranging glass-shelf units.

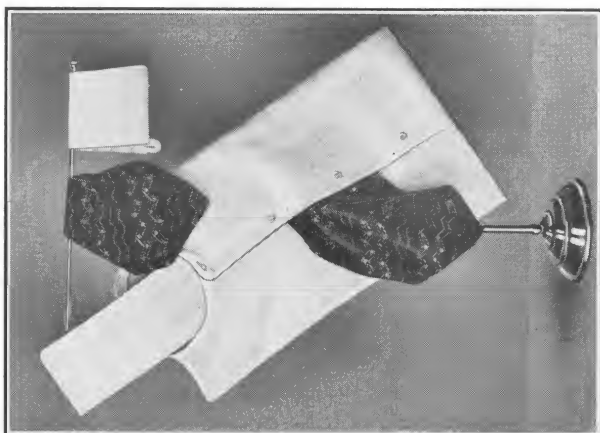


FIG. 34

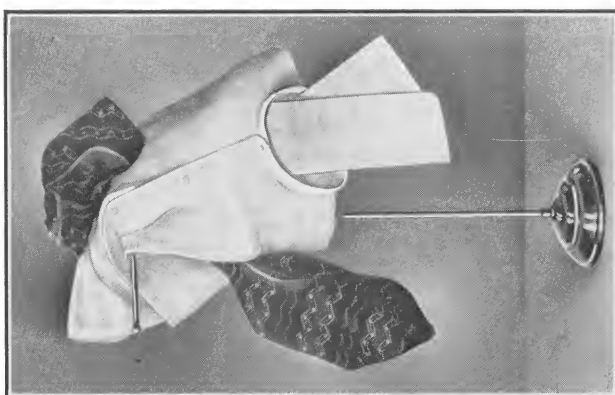


FIG. 33

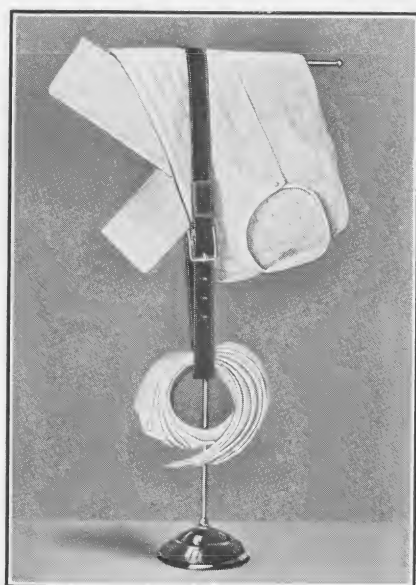


FIG. 35



FIG. 36

In Fig. 32 a stiff shirt having white and lavender stripes is hung at an angle from the cross-rod of a **T** stand. Over the rod at the left of the shirt is laid a lavender necktie, one end of which drops gracefully over the bent cuff. This cuff is held in place by inserting one end of it in the fold of the shirt. A collar and tie on the shirt would greatly relieve the plainness of this unit.

In the unit shown in Fig. 33 a soft shirt is gathered into folds and laid over the cross-rod of a **T** stand. The cuffs are held in place by means of a bulldog hook, which clamps them to the back of the shirt. A wide-end tie is drawn through the folds of the shirt, one end hanging downwards and the other end resting on top of the shirt.

Fig. 34 shows another unit consisting of a tie, a pair of cuffs, and a shirt arranged on a **T** stand. The shirt is suspended from the cross-arm of the stand by a hook attached to the shoulder *c*. One end of the tie is draped over the cross-arm so as to hide the hook that holds the shirt, and the other end is brought around the back of the shirt and tucked in the opening at the front. The cuffs serve to fill out the unit. One is inserted into the neck of the shirt, and the other is folded and laid over the right-hand end of the cross-arm.

Fig. 35 shows a neat **T**-stand unit. A negligee shirt is folded diagonally from *q* to *k* and laid on the cross-arm of the stand, and over this is placed a buckled belt holding a bunch of white collars. The cuffs are inserted in folds of the shirt, as shown. The belt serves to keep the shirt from slipping off the cross-arm.

19. In the unit shown in Fig. 36 a negligee shirt with attached cuffs is laid on a **T** stand fitted with a cardboard top. The stand in this case is prepared by removing the cross-rod and fastening a piece of heavy cardboard about the size of a shirt-box lid to the standard. The cardboard is held in place by pushing a nail through it and into the hollow standard and bracing it with the cross-rod, which is made to rest on the thumbscrew of the standard. A tied

scarf draped between the rod and the standard completes the unit.

20. Shirt-Easel Units.--Various styles of shirt units for glass shelves as well as for floor trims can be arranged on shirt easels. Such units are always enlivened if colored neckwear, handkerchiefs, mufflers, or gloves are shown with the shirts, whether white or colored. Black neckwear displayed with white shirts always attracts attention on account of the

extreme contrast they produce. These facts will be clearly brought out in the shirt-easel units that follow.



FIG. 37

21. In Fig. 37, a white shirt rests in a slanting position on a shirt easel. It is secured in place by one prong *a* of the easel and a bulldog hook, which clamps it to the upper part of the stand. Of course, a pin may be used for the same purpose if desired. The sleeves of the shirt are pulled out and spread in a tasteful manner, one hanging

below the left-hand corner of the shirt and the other resting partly on the shirt bosom. A walking stick is slid behind the shirt, as shown, and in the groove formed by it and the shirt is laid a tied black-and-white striped four-in-hand, which falls gracefully on the outspread sleeve band. In this figure, the squares, which represent spaces 1 foot square, serve to give a good idea of the height and width of the unit.

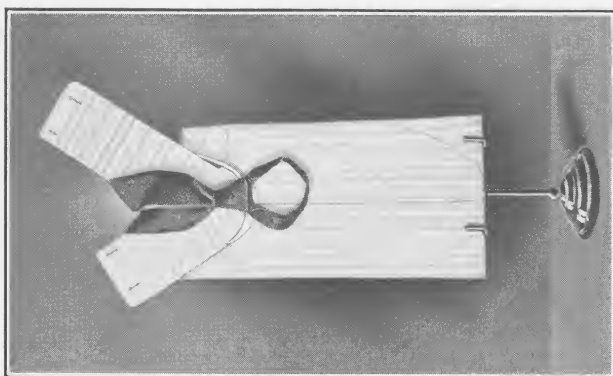


FIG. 40

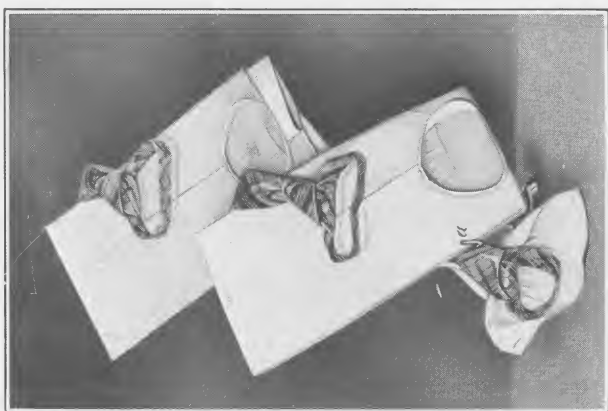


FIG. 39

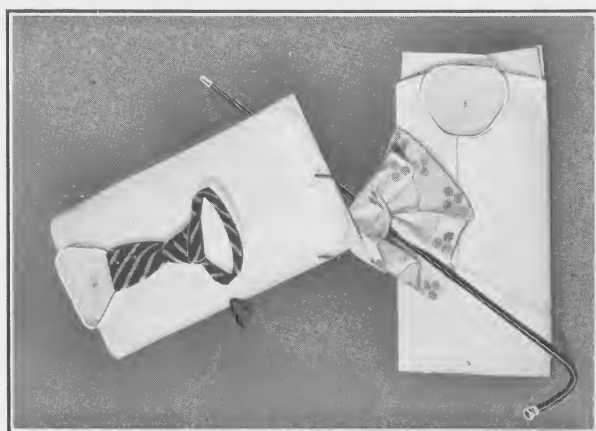


FIG. 38

In Fig. 38, two white shirts are displayed in a unique way. One shirt rests cornerwise in the shirt-easel hooks, and the other rests crosswise on the floor, being supported by the standard of the easel. In the neck of the shirt on the stand is placed a tied four-in-hand, with the knot hanging downwards on the bosom. The unit is completed by a cane that rests on the floor and a hook of the easel and a handkerchief that is carelessly draped between the cane and the shirts.



FIG. 41

Fig. 39 shows another unit in which two white shirts are displayed. In this unit, however, two easels are used. One easel about 18 inches high is placed in front of another about 24 inches high. Each shirt rests on only one hook *a* of the stand, being held in the slanting position by a bulldog hook clamped to both the back of the stand and the back of the shirt at about *EB*. One sleeve of the lower shirt is drawn out of the fold and so spread

that a tied four-in-hand can be draped on it, as shown. The bareness of the unit is greatly relieved by the two tied cravats resting on the shirt bosoms. These ties are held in place by inserting their ends in the folds of the shirts.

22. Fig. 40 shows a simple unit in which a colored stiff-bosom shirt rests on a shirt easel. The cuffs are crossed and inserted into the neck of the shirt, and over them is laid a tied four-in-hand.

Fig. 41 shows another neat unit of a colored shirt resting on an easel. A collar and tie are placed on the shirt in their proper place, and the sleeves, which have attached cuffs, are drawn out of their folds and gracefully arranged by crossing them behind the shirt so that the right sleeve rests on the left shoulder and the left sleeve on the right shoulder. The link buttons in the cuffs aid this unit wonderfully.

The unit in Fig. 42 illustrates how effectively a black bow tie and a black belt can be used to bring out a white shirt.

At the same time it serves to show how well a collar looks with a shirt. The shirt and the belt simply rest in the turned-up hooks of the shirt easel.

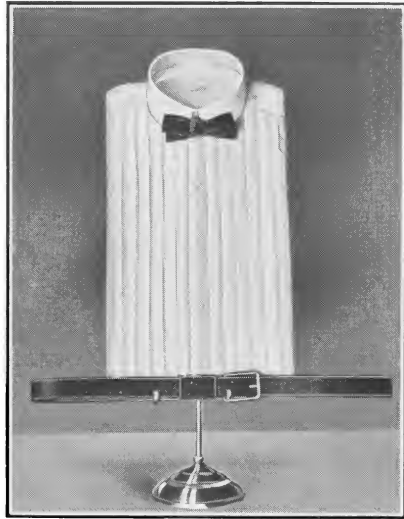


FIG. 42

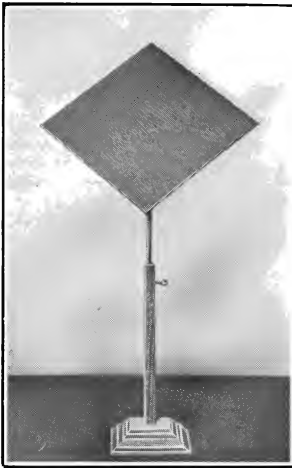


FIG. 43

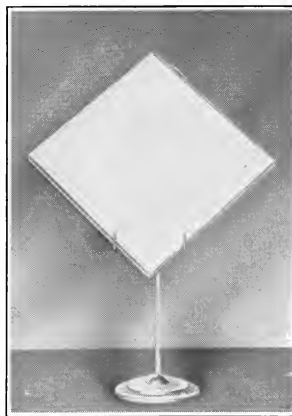


FIG. 44

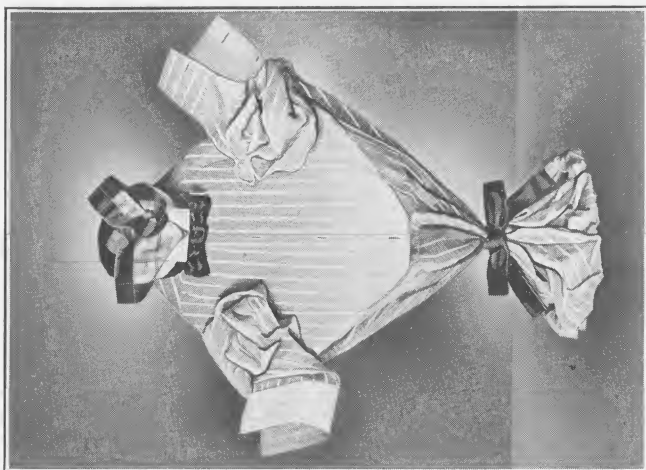


FIG. 46

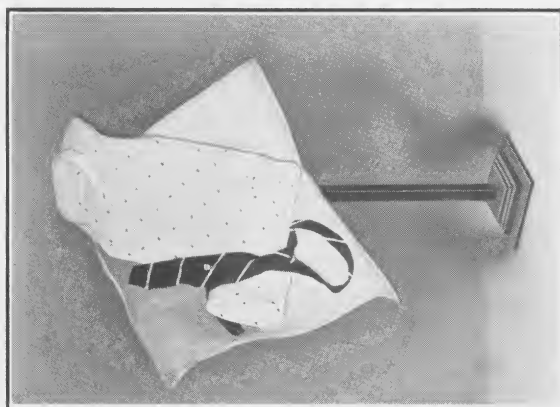


FIG. 45

Although units of two or more shirts in which collars and neckties are arranged on the neckband have not been shown thus far, it must not be inferred that they are not to be used. Many novel units can be made in this manner. As a suggestion, the shirts in the unit shown in Fig. 39 might be reversed and then fitted with collars and neatly tied four-in-hands.

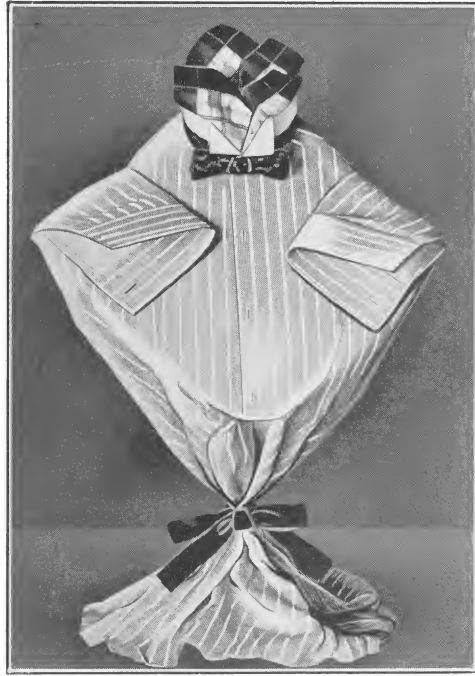


FIG. 47

23. Diamond-Top-Easel Units. — Shirts may be shown to advantage on diamond-shaped shirt easels like the one shown in Fig. 43. Such stands can be procured from fixture dealers, or they can be made up by the trimmer. In many cases a substitute for such a stand can be arranged by placing a square piece of stiff cardboard, an underwear-box lid, or a square handkerchief box on a regular shirt easel, as shown in Fig. 44.

24. Fig. 45 illustrates an excellent way to bring out the value of a shirt on a diamond-top easel. A piece of tissue paper is laid over the stand top, and on it is placed a shirt with one sleeve drawn out so as to support a tied four-in-hand. In arranging such units, it is well to bear in mind that the whiteness of white shirts will be brought out clearly



FIG. 48

if light-blue tissue paper is used as a background, and that the colors of colored shirts will be rendered more striking by the use of white tissue paper.

25. Figs. 46, 47, and 48 show three striking methods of draping shirts on diamond-top stands. The shirts are first unfolded and then drawn over the stand. The bosom is placed flat on the diamond, being held in place by drawing down the body and the skirt of the shirt and securing them

to the standard with a piece of twine. The twine, however, should always be covered with a handkerchief, a belt, or a tie, as shown in the illustrations.

The units in Figs. 46 and 47 differ only in the manner in which the shirt sleeves are arranged. In each, the shirt is fitted with a collar and a bow tie, and in each collar is placed a folded handkerchief with a colored border. The shirt sleeves in Fig. 46 are drawn out to their full length, loosely gathered



FIG. 49

into large puffs, and pinned to the edges of the shirt bosom, and in Fig. 47 they are drawn out only about half way and brought over so that the cuffs rest on the bosom. In Fig. 48 a different style of collar and tie is used. The sleeves are arranged in the same manner as those in Fig. 47, but the cuffs are fitted with cuff links. These links and the scarf pin add considerably to this unit.

26. Fig. 49 illustrates another shirt unit in which a diamond-top easel is used. In this unit, the stand is covered with a piece of dark-colored silk, which is brought down and tied around the standard in the same manner as the shirts in the preceding examples. Stands, of course, may be covered in this manner with other materials, such as plush or shirtings. The shirt in this unit is fitted with a collar and a four-in-hand and is simply laid on the covered stand top. The shirt sleeves, which have attached cuffs, are drawn out of the folds; one is made to rest over the shoulder of the shirt and the other is inserted into the collar. Cuff buttons are used in the cuffs, as shown. A white bow tie is placed around the draped material so as to hide the twine with which it is fastened.

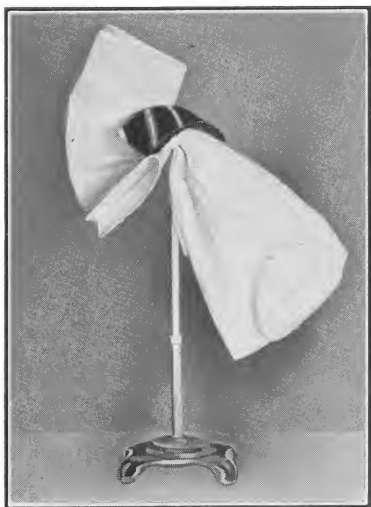


FIG. 50

27. Millinery-Stand Units.— Fig. 50 illustrates one way of utilizing a millinery stand in arranging a shirt unit. In this unit, a negligee shirt with attached cuffs is folded lengthwise and then laid on the top of the stand, and over the shirt is laid a folded four-in-hand. In addition to neckwear, gloves or handkerchiefs may be used in a unit of this kind.

Fig. 51 shows another way of arranging a shirt on a millinery, or hat, stand. The shirt in this unit is suspended from the cup of the stand by means of a bulldog hook. A collar and a brown tie are placed on the shirt, and the stand rests on a mahogany pedestal. A walking stick is laid on the pedestal, and over it is draped a pair of tan kid gloves and an untied four-in-hand of the same color as the one on the shirt. The tan gloves and brown ties, together with

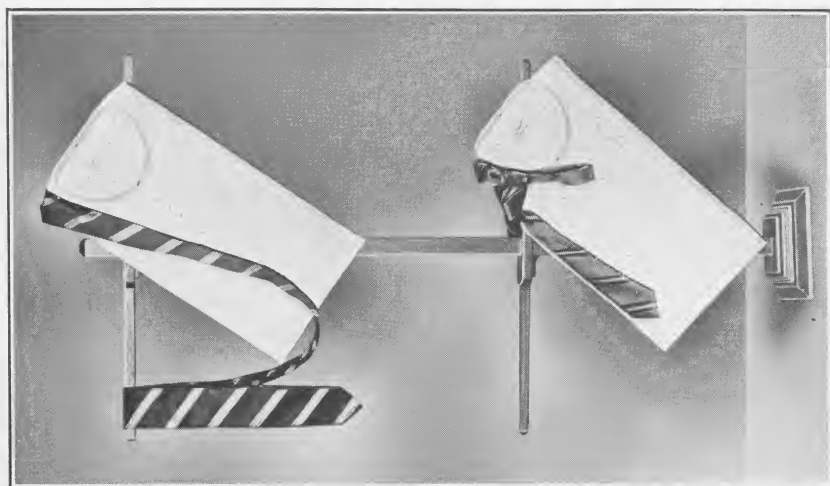


FIG. 52

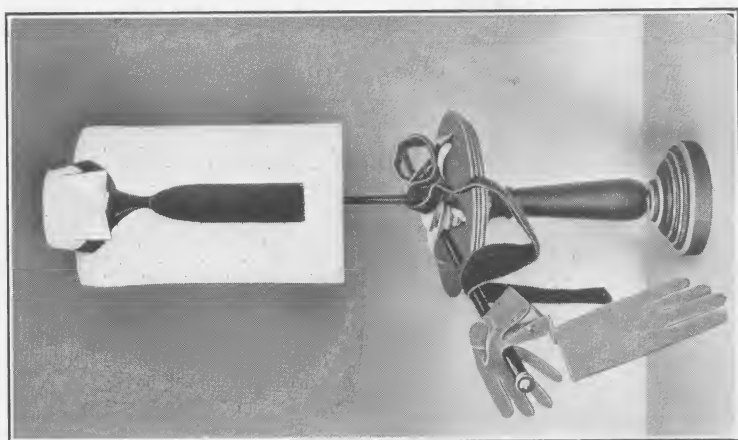


FIG. 51

the mahogany pedestal go to make a pleasing color combination as well as a striking unit.

28. Double Cross-Rod-Stand Units.—Decidedly effective units of shirts and accessories can be made on double cross-rod stands if care is taken to use sufficient merchan-



FIG. 53

dise and arrange it properly. Fig. 52 shows a stiff-shirt unit that may properly be called a poor example because the fixture is more prominent than the merchandise. This unit could be greatly improved by bringing the two cross-rods closer together and hanging the lower shirt in the opposite direction.

29. Triple-Arm-Stand Unit.—Fig. 53 shows a unit in which a triple-arm stand with diamond-shaped ends, similar to fixture 4W, is used. A stiff shirt is attached to the stand in a slanting position. Both sleeves are drawn out of their folds, one being twisted around the left arm of the display stand and the other around a walking stick that rests on the floor and passes through the diamond end at the right. A four-in-hand is drawn around the skirt part of the shirt and tied with a single loose knot. Both the end of the shirt and the tie are spread on the floor. A belt twisted around the top diamond crowns the unit. This well-balanced unit is rendered more striking by the pair of cuffs on the floor at the right of the stand. One of the cuffs is held together with a button, and the other one rests on it and against a small wooden stand.

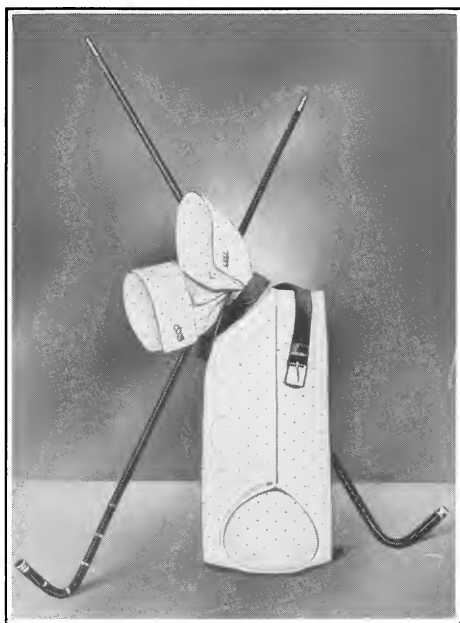


FIG. 54

30. Cane Units.

In many instances when it is desired to arrange novel shirt units, or there is a shortage of regular stands on which to display shirts, canes are brought into service. That they may be used advantageously will be seen on referring to Figs. 54, 55, and 56.

In Fig. 54, two canes are fastened together with a rubber band, and resting against them is a stiff-bosom shirt. Both sleeves, which are fitted with cuffs, are drawn out and made to rest over the shirt. A black leather belt wound once

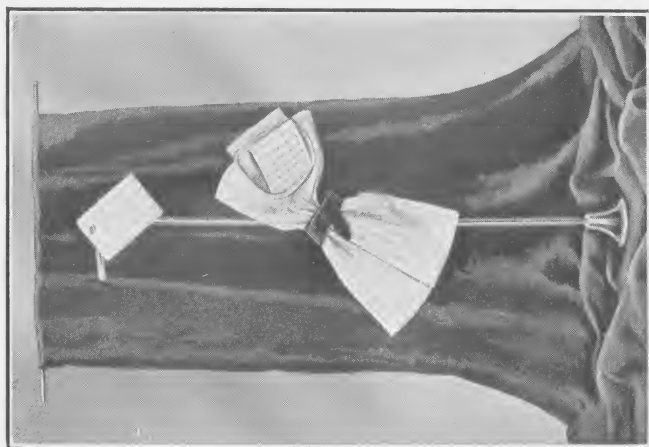


FIG. 55

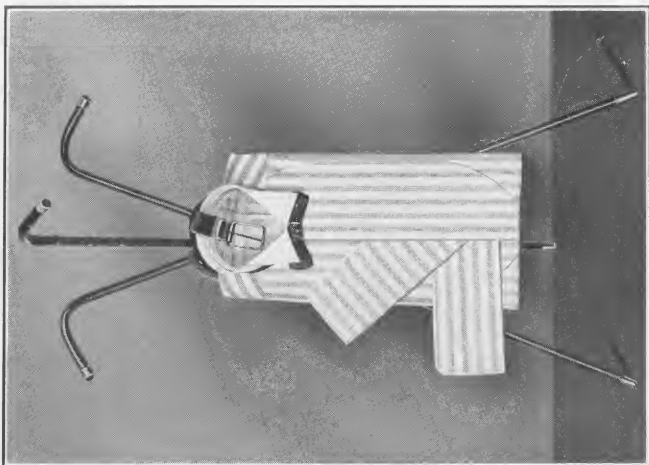


FIG. 56

around the canes and the shirt completes the unit. Besides setting off the display, the belt serves to hold the canes and the shirt together.

In Fig. 55, a single cane supported by a cane holder is used as a stand. The cane rests on green plush puffed on the floor and draped over a metal **T** stand so as to form a backing. A soft shirt gathered across the front in loose folds is tied to the cane with a piece of twine, which is hidden by a belt wound around the shirt several times. A folded cuff is placed in the neck of the shirt and another cuff with a



FIG. 57

cuff link is laid over the handle of the cane. This unit, although simple, is decidedly artistic.

In Fig. 56, three canes are grouped in tripod fashion. They are fastened together with a rubber band, which also holds a bulldog hook that supports the shirt. This shirt is fitted with a collar and a bow tie, and in the opening of the bosom are two cuffs, one extending horizontally and the other diagonally. A belt is wrapped around the canes, and the buckle and about 4 inches of the belt hang over the collar, as shown.

31. Stock-Box Units. — Frequently, when it is desired to make a stocky display, full boxes of shirts are displayed on the floor, on glass shelves, or on regular shirt-easel stands. Such trims are usually resorted to, however, at seasons of the year when new lots of goods are received from the wholesalers.

Fig. 57 shows a stock-box unit. The box rests on a shirt-easel stand. One shirt is drawn up over the top corner of



FIG. 58

the box, and around it is placed a belt, from which is hung a tied four-in-hand. This unit should suggest several ideas that may be carried out by the trimmer.

32. Shirt-Form Units.—In Fig. 58 is illustrated a unit consisting of a semistiff shirt displayed on a bust form similar to fixture 15F. The shirt is fitted with a collar and a four-in-hand, and its sleeves are drawn out and laid

over the shoulders. The cuffs are fitted with link buttons, and the skirt of the shirt is tied to the standard with a piece of twine, which is hidden by a black bow tie, as shown. This unit is similar to those shown in Figs. 46 and 47, in which shirts are arranged on diamond-top stands.

Frequently, instead of tying the skirt of the shirt to the upright, a belt is placed around it and the surplus goods turned up out of sight. Units finished in this manner present a neat appearance.

33. Glass-Shelf Units.—As has been mentioned elsewhere, glass shelves are almost indispensable in displaying men's furnishings. Figs. 59, 60, and 61 show three excellent glass-shelf units in which shirts and their accessories are displayed. These examples, together with the various units already considered, should suggest many more practical ideas along this line.

34. In the unit shown in Fig. 59, a 12"×36" plate-glass shelf rests on a pedestal draped with olive-green plush. On the shelf stands a quarter-sawed golden-finish oak display fixture, in the diamonds of which is draped a black-and-white negligee shirt fitted with a collar and a black bow tie. The skirt of the shirt, as shown, is gathered in folds and draped through one diamond of the stand. One sleeve is drawn through the top diamond and twisted so that the cuff band rests on top of the stand. The other sleeve is drawn out full length, the cuff band resting on the glass and the sleeve on a pair of cuffs arranged so that one is on top of the other, as shown. On the right-hand edge of the shelf is another black-and-white negligee shirt. This shirt is laid over a stand 6 inches high, which elevates it and shows it to good advantage. One sleeve is drawn out about three-fourths of its length and hung down over the shelf, and the other sleeve is drawn out part way and allowed to lie on the glass. Two tied four-in-hands that match the shirts are used in this unit. One is draped on the top of the large stand, and the other is laid over the lower shirt.

35. In the glass-shelf unit shown in Fig. 60, a white negligee shirt is tastefully displayed on a triple-arm stand with diamond ends. The skirt of the shirt is plaited at the



FIG. 59

end, and about 10 inches of it is drawn through the left-hand diamond from the back. One sleeve of the shirt is drawn about half way out of the folds and placed over the top of

the stand, the attached cuff being turned so as to face the front. The other sleeve is drawn out full length and laid



FIG. 60

on a cane, the cuff reaching the glass shelf. The cane is held in its slanting position by the adjusting peg of the stand.

A draped four-in-hand completes the unit. The small end of this necktie hangs in the right-hand diamond of the dis-



FIG. 61

play fixture, and the other end, which reaches the glass shelf, hangs over the walking stick.

36. In the glass-shelf unit shown in Fig. 61, a display stand having two diamond-end arms that spread about 18 inches and a cane resting in a cane holder are used as fixtures. The skirt of the shirt displayed on the stand is gathered into folds, or plaits, and draped over the arm, between the two diamonds. One sleeve with its wristband turned back hangs down and rests on the glass shelf, and the other one is twisted around the cane, as shown. On the handle of the cane is laid a soft shirt folded in plaits across the center of its front. One of the sleeves of this shirt is drawn out about one-half its length and laid over the shirt. A pair of cuffs stands on the glass near the cane holder, and a knotted four-in-hand tie draped through one diamond and over the shirt completes this pleasing unit.

DRESS-SHIRT UNITS AND GROUPINGS

37. Men's dress shirts and their accessories can be made up into a variety of striking displays. Figs. 62 and 63 show two units in which dress shirts are arranged on shirt easels. The shirt in Fig. 62 is fitted with a stand-up collar and a white bow, and the one in Fig. 63 has a lay-down collar and a black bow. The sleeves in each unit are tastefully arranged, and around each shirt is draped a shirt protector, which brings out the value of both the shirt and the accessories.

38. Fig. 64 shows a grouping of men's dress shirts and their accessories. In making this unit, green silk velour is first draped over a pedestal and several empty collar and shirt boxes, making an excellent backing for the white shirts. On the pedestal at the back rests a vest form dressed with a shirt, a collar and white bow tie, and a white dress vest. The sleeves of the shirt are taken out of their original stock folds, gathered into small plaits, and fastened to the shoulder of the vest form, making a pleasing effect. At the left of the pedestal and slightly toward the front is a cross-rod stand draped with white material of the same quality as that used for the shirts. Immediately in front of it,

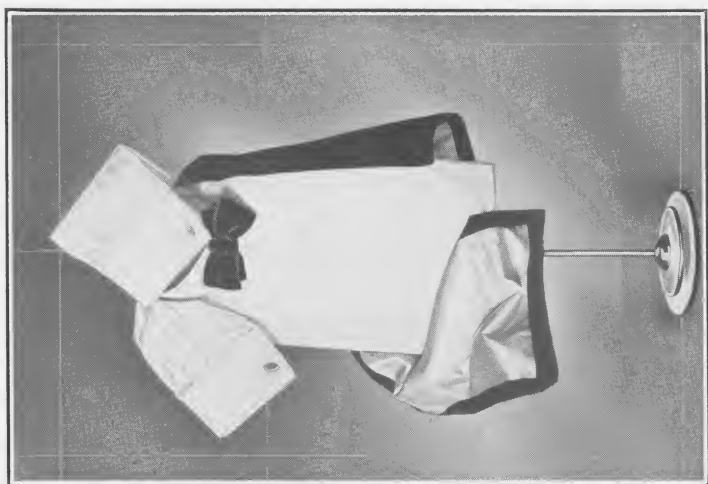


FIG. 33

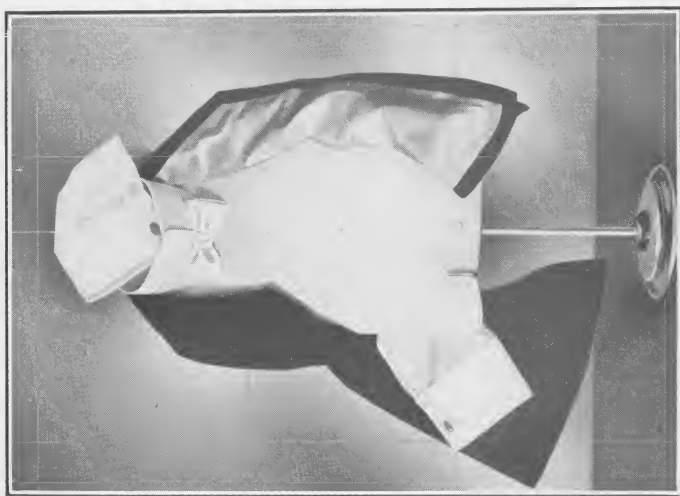


FIG. 62

resting against a draped shirt box, is a shirt fitted with a collar and a black bow, and opposite it is another shirt fitted in the same manner. The cuff buttons, collars, and ties on the shirts and the three canes in the center give this grouping a neat appearance.

39. A harmonious grouping of furnishings for dress occasions is illustrated in Fig. 65. In the center of the group-



FIG. 64

ing, at the back, is a cross-rod stand over which is draped light-gray silk, and in front of this, on the floor, is puffed a large piece of black silk. On the extreme sides of this grouping two shirts are displayed on shirt easels, which are also draped with gray silk. These shirts are fitted with collars and white ties, and their sleeves are drawn out of the folds and crossed at the back so that the right sleeve falls over

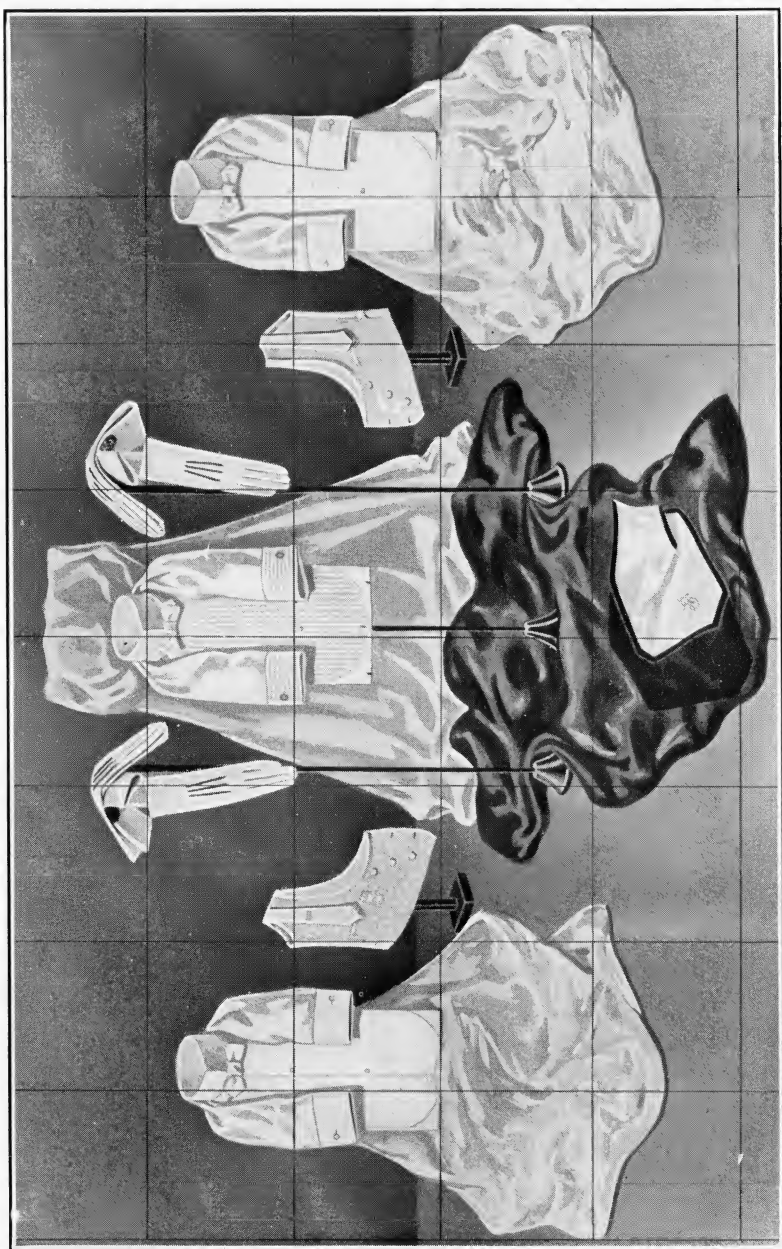


Fig. 65

the left shoulder and the left sleeve over the right shoulder. Between each of these shirts and the central drape is shown a gray vest, which is made of the same material as that draped over the stands. These vests are placed on the low wooden haberdashery stands, and over each one is laid a folded tie. Three canes, spaced about 12 inches apart, as the lines in the illustration show, stand in front of the central drape. These canes rest in cane holders. On the central cane, is a shirt arranged in the same manner as those at the sides. This shirt is supported by a shirt-easel top attached to the cane with a piece of string. On the cane at each side are two pair of gloves, and in the foreground, resting on the silk floor covering, is a black-silk shirt protector draped so as to show the lining of one side. The cuff links and the shirt studs add materially to this neat grouping.

SHIRTS AND SHIRTINGS

(PART 2)

DISPLAYING OF SHIRTINGS

REMARKS

1. The use of shirting—the material of which shirts are made—in window displays of shirts and their accessories is the result of an endeavor on the part of window trimmers to make such displays as artistic and attractive as possible. With this object in view, high-grade haberdashery stores, in particular, utilize shirtings in their window trims. Short lengths as well as larger pieces, together with full pieces of goods, find place in display arrangements, and the ways in which shirtings can be draped and folded and twisted, shirred and puffed and wound, are limited only by the ideas of the trimmer. As in displays of made-up shirts, silk plush—mostly in dark colors—and neckwear silk are frequently employed in trims in which shirtings are featured. With such materials, many striking color combinations can be worked out and the value of the merchandise on display greatly enhanced. The fixtures required for displays of the kind discussed here are practically the same as those already described in *Shirts and Shirtings*, Part 1.

As received from the factory, shirting is in folds about 1 yard to $1\frac{1}{4}$ yards in length, but, for convenience in handling, these folds are doubled, or folded, so as to form what is known as a **bolt**. A bolt may contain from 30 to 40 yards of material varying from 27 to 36 inches in width. In many

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cases, *shirt lengths*—about $3\frac{1}{2}$ yards—of material are cut off for display purposes, but larger pieces, as already stated, are used. However, in getting out pieces of goods for draping stands, etc., it is well to cut the shirting so that there will be very little waste when the material is made up into shirts.

In this Section will be described and illustrated a large number of displays that are enlivened and rendered artistic by properly arranging shirtings with shirts and their accessories. In addition, many of the methods of shirring and folding shirtings and stacking and displaying bolts of such goods will be brought out.

SHIRT-MATERIAL DRAPING

2. Before taking up in detail the many units and displays of shirts and shirtings, several examples of **shirt-material draping** will be considered. The units in most of these examples are made up of lengths ranging from 3 to 9 yards.

3. A simple drape is shown in Fig. 1. It is made by placing about $3\frac{1}{2}$ yards of shirting over a 30-inch stand having a 12-inch diamond-shaped top and then forming a puff about 8 or 10 inches below the stand top. The puff is made by first drawing the goods around the standard of the fixture and fastening it with a piece of twine. Sufficient material for the puff is then drawn out, and another string is tied around the goods about 2 inches below the first one. In forming such puffs, care should always be taken to draw out enough of the material before tying the second string.

Fig. 2 illustrates how a drape similar to the one shown in Fig. 1 may be utilized in forming a shirt unit. The shirting in this example is of the same pattern as that used in the shirt. It is placed over a diamond-top stand, but instead of being puffed around the standard, it is simply gathered and tied with a string, which is covered with a four-in-hand scarf, as shown. The shirt, which is fitted with a collar and tie and has its sleeves draped over its shoulders, is simply laid on the diamond top. This top tilts forwards at an angle of

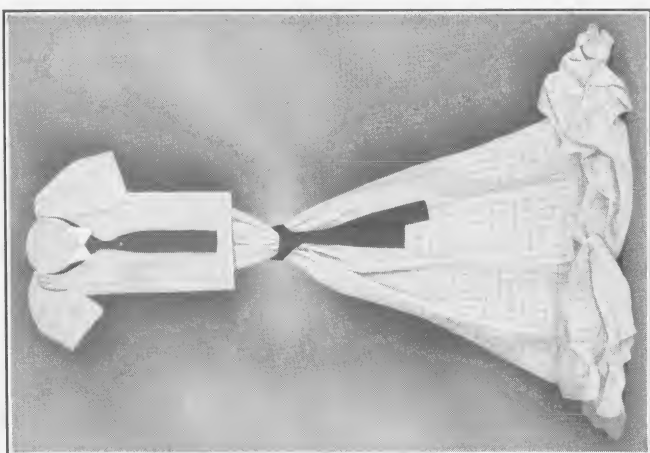


FIG. 2

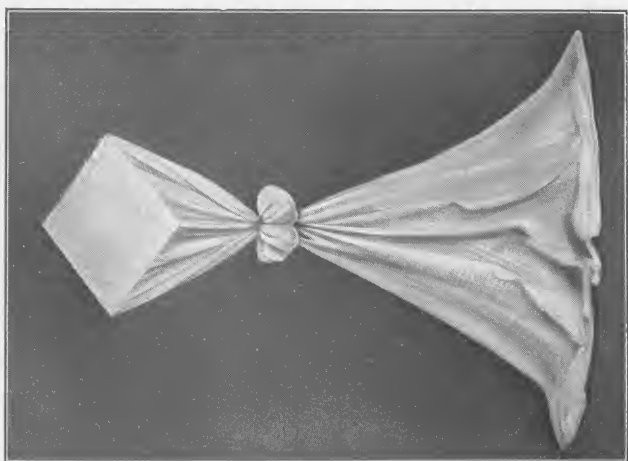


FIG. 1

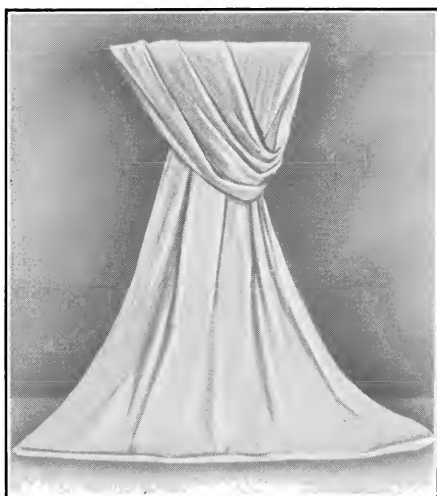


FIG. 3

shown in Fig. 3. It is laid over the cross-rod so as to sweep the floor, and the extra goods from the back is brought around to the front and swung over the rod. A walking stick resting against this unit would improve it considerably. Drapes of this kind should be made in about the same heights as those shown in Figs. 1 and 2.

In Fig. 4, a shirt length of material is simply laid over the cross-rod of the stand. One end of it rests on the floor, and the other hangs part way down, as shown. A cane resting against the goods relieves the plainness of this unit, but it could be rendered more effective by draping a pair of kid gloves over the cane handle. The appearance of

30 degrees, thus showing the shirt to good advantage. Units of this kind do not look well if they are more than 40 inches high in fact, heights ranging from 24 to 36 inches are the best for general purposes.

4. Figs. 3 and 4 show two drapes made over the cross-rods of 24-inch T stands. A $3\frac{1}{2}$ -yard length of material is used in the unit

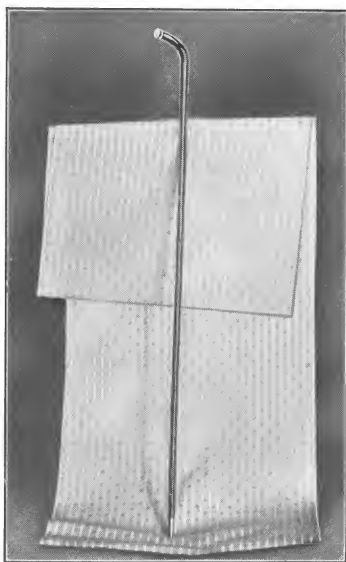


FIG. 4

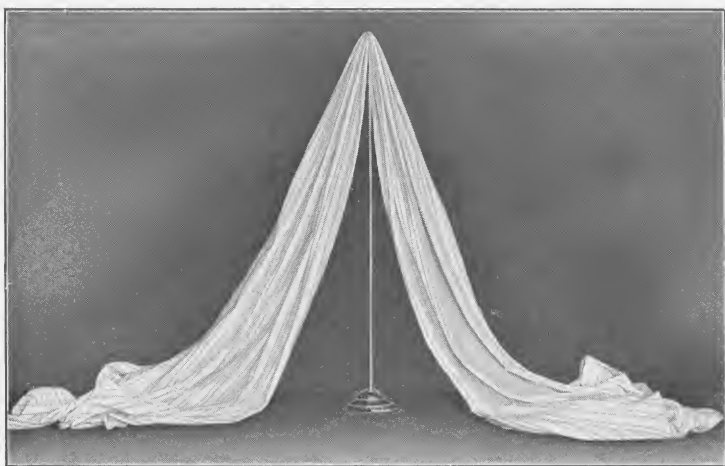


FIG. 5



FIG. 6

the unit illustrated in Fig. 4 is slightly impaired because the edges of the material do not hang as evenly as they should.

5. Figs. 5 to 8, inclusive, illustrate units in which plaited shirting is suspended from the point of a plain standard.



FIG. 7

In the unit shown in Fig. 5, about 7 yards of shirting is gathered into 2-inch plaits at the center and placed on the point of a 24-inch standard. The ends of the material are made to drape the floor in graceful sweeps.

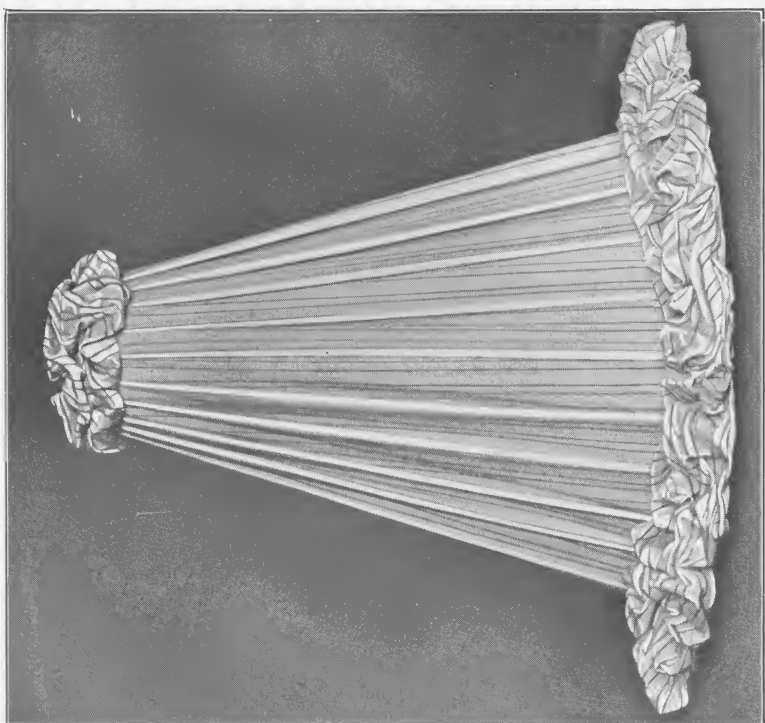


FIG. 9

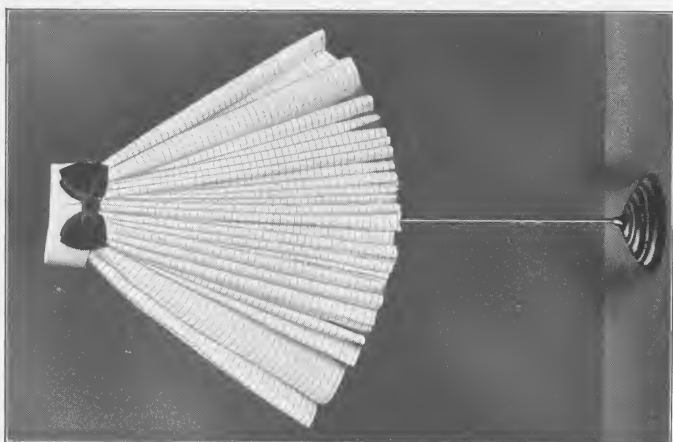


FIG. 8

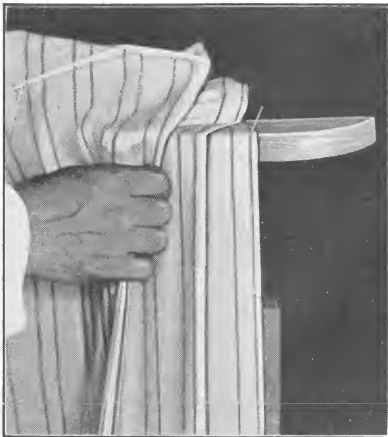


FIG. 10

The shirting in the unit shown in Fig. 6 is placed on the stand in the same manner as that in Fig. 5, but, instead of hanging at the sides, the material is brought together at the center and puffed on the floor. A shirt fitted with a collar and a bow tie rests on a shirt easel in front of the draped shirting, giving the unit a good effect.

In Fig. 7, the material is draped over the stand

in the same way as that in Fig. 6. This unit is capped with another length of shirting gathered crosswise into 2-inch plaits. Material plaited in this manner looks well on stands from 12 to 18 inches in height. Fig. 8 shows an arrangement of this kind. The plaits are allowed to drop down to the center, forming a fan-shaped design on top of the stand. The collar and bow tie serve to give this unit a neat finish.



FIG. 11

6. An excellent shirting unit for filling in large spaces is shown in Fig. 9, and the method of making it is shown in Figs. 10, 11, and 12. The foundation consists of a wooden standard on which is nailed half of a 14-inch circle, and a long length of shirting is used. The material is first unfolded

and laid over the stand, and, starting at the center of the half circle, it is formed into plaits and fastened with pins around the front edge, from right to left, as shown in Fig. 10. Next, as shown in Fig. 11, the material is swung around and fastened to the circle in plaits from left to right. One edge *a* of the goods, however, is folded under before making the plaits, and sufficient material is left at the top to form the



FIG. 12

puffing. After the material is fastened to the half circle, the plaits are drawn tight and fastened to the floor of the show window with pins, as shown in Fig. 12. The edges *a* and *b* should be drawn together exactly in the center of the unit, and the plaited material on the floor should make a $3\frac{1}{2}$ -foot half circle. The material is then worked out into graceful puffs, both at the top and around the bottom.

7. A unit similar to that in Fig. 9 is illustrated in Fig. 13. In this unit, the shirting is gathered over the cross-arm of a **T** stand. The surplus material at the top is made into a large puff, and the folds are draped from the rod to the floor in graceful sweeps, but they are not fastened. Resting on



FIG. 13

the puffed material in front is a smaller **T** stand, from which is suspended by means of bulldog clips a folded negligee shirt. This shirt has attached cuffs and is fitted with a collar and bow tie. This style of unit is also used for filling in large spaces in window trims.

UNITS AND GROUPINGS OF SHIRTINGS AND SHIRTS AND ACCESSORIES

8. In the illustrations that follow are shown many units and groupings made up mostly of shirtings, shirts, and their accessories. Several of these illustrations are marked off into spaces representing 1 square foot, so as to give a good idea of their width and height.



FIG. 14

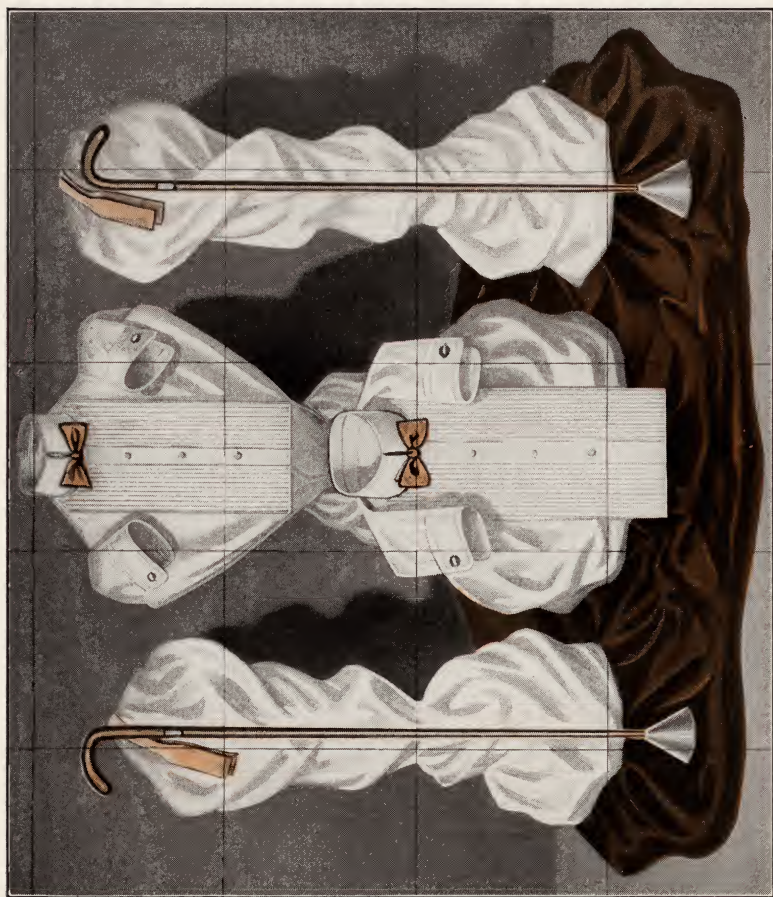


Fig. 15

9. In Fig. 14 is shown an excellent example of a shirt-and-shirting unit, the color scheme of which is pink and green. A piece of green silk plush is draped over a pedestal, and on it rests a shirt easel draped with pink shirting and supporting a shirt. The material is brought down and wrapped once around the standard and base of the shirt easel, and then laid on the green plush and puffed, as shown. The folded shirt on the draped easel has the same pattern as the shirting. It is fitted with a collar and a four-in-hand of two shades of green, and its sleeves are drawn out and crossed at the back so that the cuffs will hang in the manner shown. A pair of gloves and a cane rest on the corners of the pedestal, giving to the unit an artistic finish.

10. Fig. 15 shows a grouping in which brown and white go to make up the color scheme. Brown silk plush is loosely puffed on the floor, and on it are arranged units of shirts and shirtings. The central unit consists of a shirt easel with a diamond-shaped top on which is draped a white seminegligee shirt fitted with a collar and a brown bow tie. This easel rests on a pedestal covered with white shirting, and against it leans a folded shirt fitted in the same manner as the one on the easel. At each side of the central unit is an upright stand around which a remnant of white shirting is loosely and gracefully wound. An untied brown bow tie is laid over each side unit, and directly in front of each is a brown walking stick inserted in a cane holder.

11. Fig. 16 shows a well-balanced grouping in which black-and-white shirting is displayed. A **T** stand is used for the central unit. Over it is loosely draped $3\frac{1}{2}$ yards of material, which is twisted around the standard and puffed on the floor. Several black string ties are thrown over both the top and the bottom of this unit. For the units at the sides, stands with diamond-shaped tops are employed. Over the one at the right is draped figured madras, and over the one at the left, striped madras. On each of these draped stands rests a negligee shirt of the same material. Each shirt is fitted with a collar and a black bow, and near the

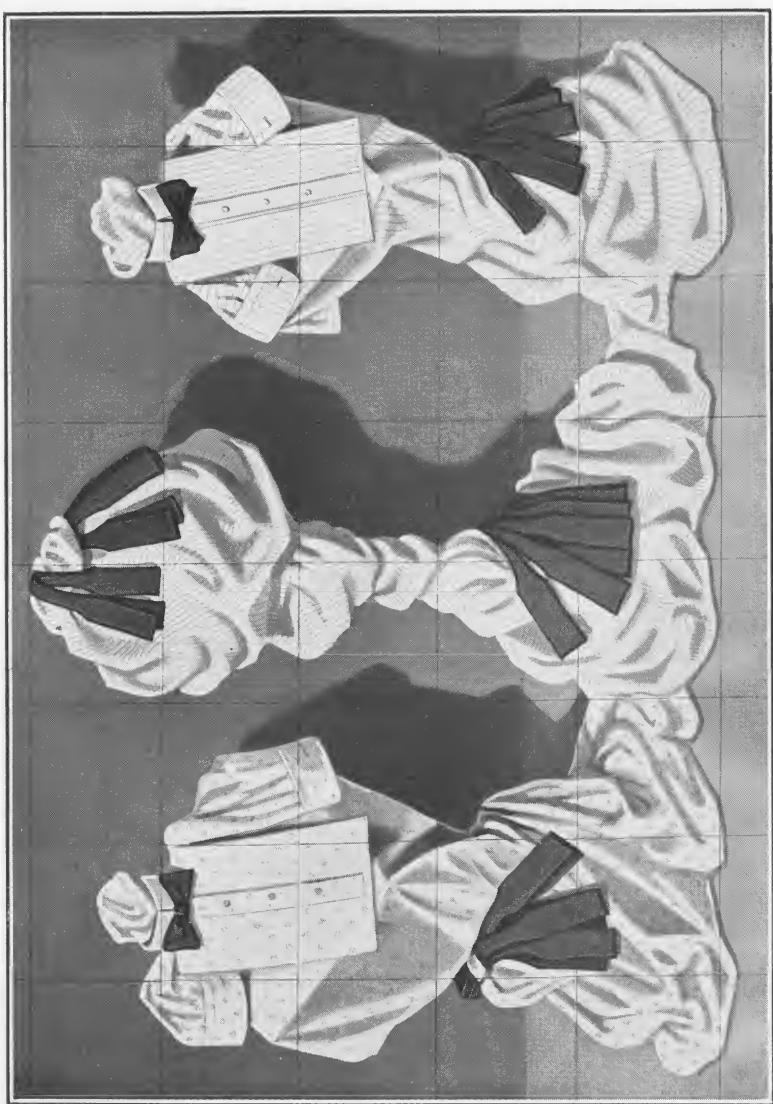


FIG. 16

bottom of each drape is placed a bunch of black string ties, the ends being spread apart in an effective manner.

12. Two tasteful groupings are shown in Figs. 17 and 18. Two stands with diamond tops are used in Fig. 17. These stands rest on a floor covering of silk plush. On the stand



FIG. 17

at the left is draped a remnant of shirting, and on the one at the right is placed a made-up shirt. Resting on the floor covering in front of the shirt unit is a full piece of shirting folded across its center. Two canes are used in this grouping. One leans against the shirting unit, and the other is held upright by a regular cane holder. A necktie is loosely draped

over the handle of the upright cane, and on the shirting are laid two ties—a string tie at the top and a four-in-hand near the bottom. A collar and a tied four-in-hand of about the

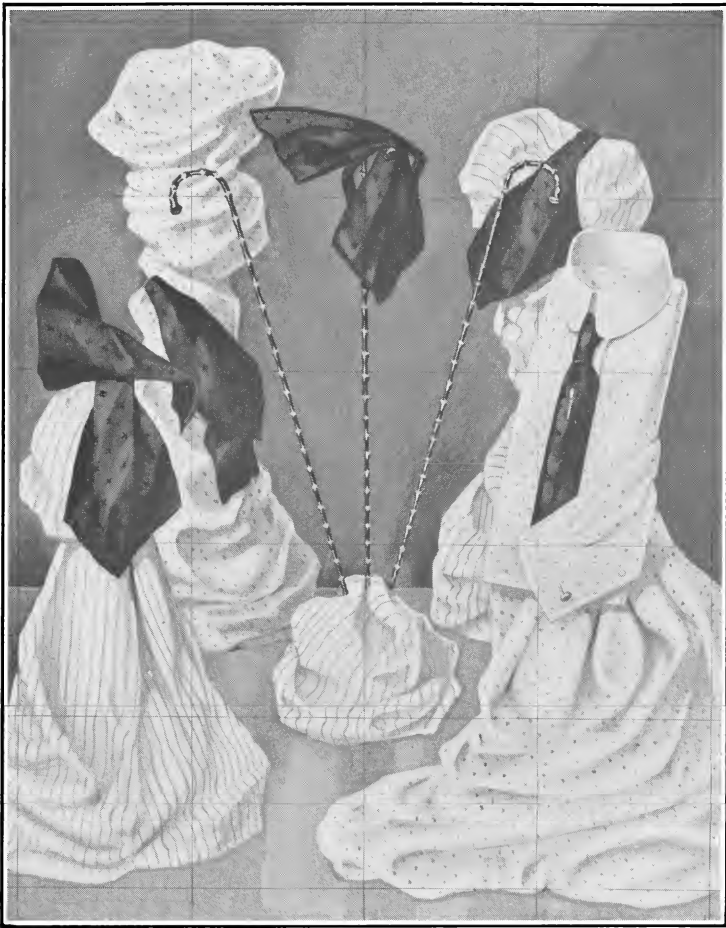


FIG. 18

same pattern as the other ties is on the shirt, and in the neck of the collar is a folded handkerchief with a fancy border.

In Fig. 18, the central feature consists of three canes resting in a fan-shaped cane holder, with a small remnant of

striped shirting draped between the canes. This unit is surrounded by three upright stands and a regular shirt easel, all of which are draped with shirting. The easel supports, in addition, a negligee shirt fitted with a collar and a tie. As will be observed, the shirting units are arranged so that the designs, or patterns, alternate. Four four-in-hands having broad ends are tastefully arranged to enliven the grouping.

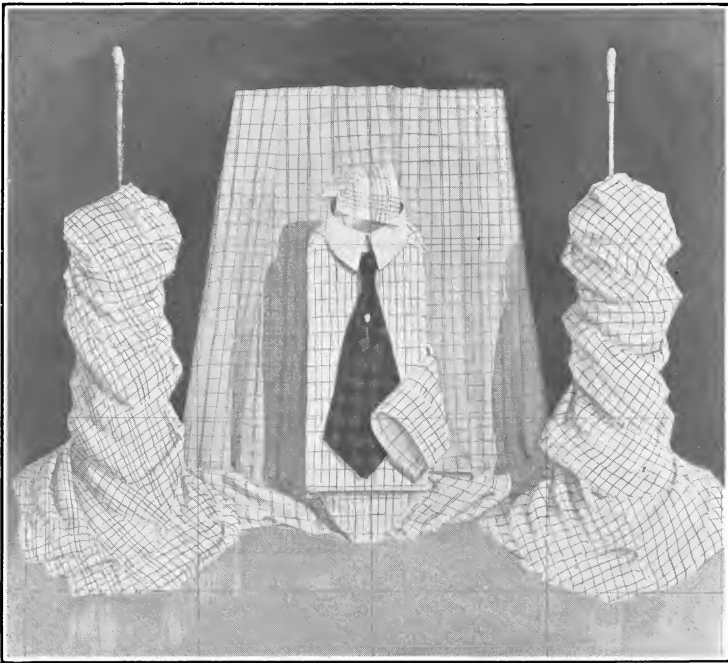


FIG. 19

One is draped on the handle of the central cane, and the others on the shirting units.

13. Figs. 19, 20, and 21 show three groupings that are similar for the reason that they have a draped cross-rod unit as a backing.

In Fig. 19, the cross-arm stand at the back is draped with checked shirting arranged in wide plaits. These plaits

are secured at the top and to the floor by means of pins. It may be well to state here that in draping yard goods over a stand of this kind care must be taken to have the weave, pattern, or stripe of the material run even with the cross-



FIG. 20

rod. Directly in front of this shirting unit, in the center of the grouping, is a negligee shirt supported by a shirt easel. The shirt is fitted with a collar and a tie, and one cuff is drawn out of its fold and laid over on the shirt front in a graceful manner; also, in the neck of the shirt is a fancy-bordered

handkerchief. At each side of the grouping is a unit consisting of yard goods draped around a walking stick. The striking effect of the original of this grouping may be pictured when it is understood that the shirt and shirting were white with light-blue bars and the necktie was dark blue.

In Fig. 20, white shirting is plaited over the cross-rod, and although the plaits reach the floor they are not pinned to it. The material, instead, is puffed on the floor. On the puffed material are two regular shirt easels supporting two negligee shirts, the sleeves of which are pulled out of their folds and made to droop over the shoulders of the shirts.

In the grouping shown in Fig. 21, silk plush is draped over a pedestal and puffed on the floor, and three cross-rod stands are draped with plain white shirting. The material is placed in folds over the rod of the central stand, the bottom being drawn out even on each side, as shown. A piece of folded plaid madras rests over the rod at the division thus made, and a four-in-hand is laid over the top. On the stand at each side the material is so draped that one end rests on the floor covering and the other lies over the cross-rod in a loose drape. Behind each side unit is a cane that is about 6 inches higher than the stand. The canes lean against the shirting, and on their handles four-in-hand ties are loosely draped. A stiff shirt, the bosom and cuffs of which are made of black-and-white striped material and the body of white material, the same as that draped on the stands, rests on the silk plush, in front of the central drape. The shirt is fitted with a collar and a tie, and its sleeves are arranged so as to show the cuffs effectively.

14. In Fig. 22 is shown a well-balanced display in which all the units are placed on a floor covering of puffed silk plush. The central feature of this display consists of a piece of white shirting draped over a T stand having a 14-inch cross-rod. This unit is capped with a piece of striped silk, and in front of it is a striped shirt resting on a shirt easel. The silk on top of the white shirting is arranged by gathering it into small folds at the middle, securing these folds with a small

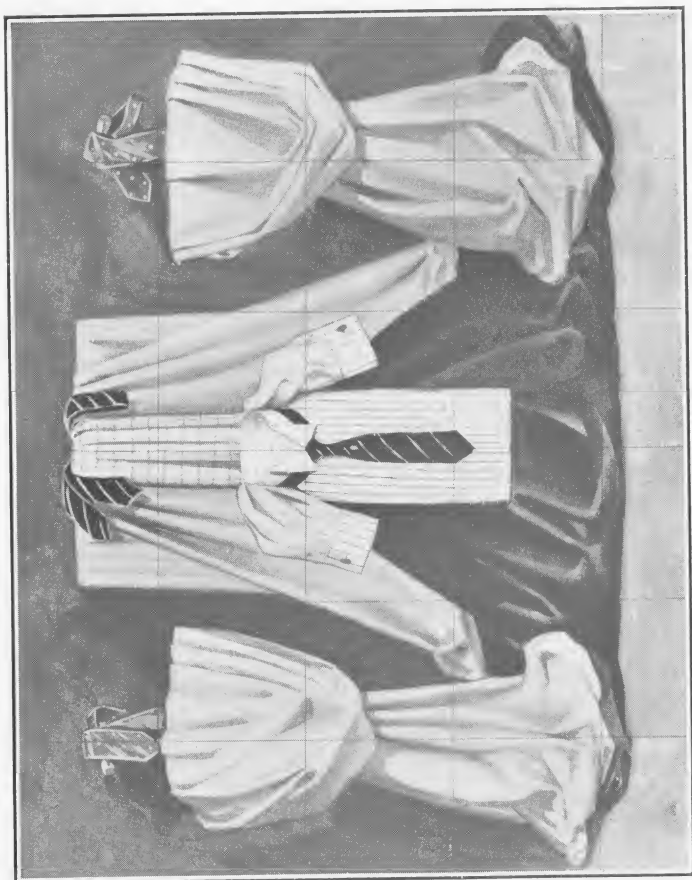


FIG. 21

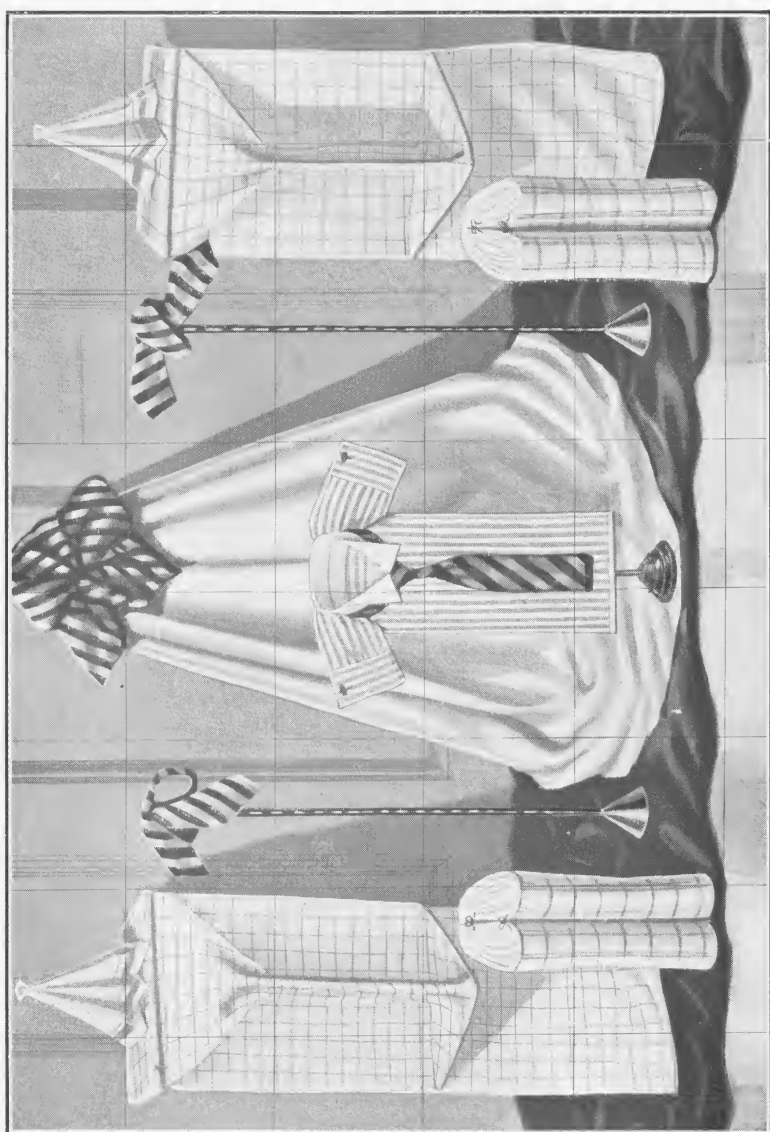


Fig. 22

rubber band, and then drawing out the four corners of the silk, as shown. The shirt is fitted with a collar and a four-in-hand tie of the same pattern as the draped silk. At each side of the central unit is a walking stick draped with a striped tie; a full piece of shirting doubled over so that it



FIG. 23

will stand without assistance; and a unit of checked shirting arranged on a flat-top stand. In forming the latter unit, one fold of a full piece of shirting is run from the floor and brought over the stand; then another fold is draped over the first piece and kept about half way between the top of the

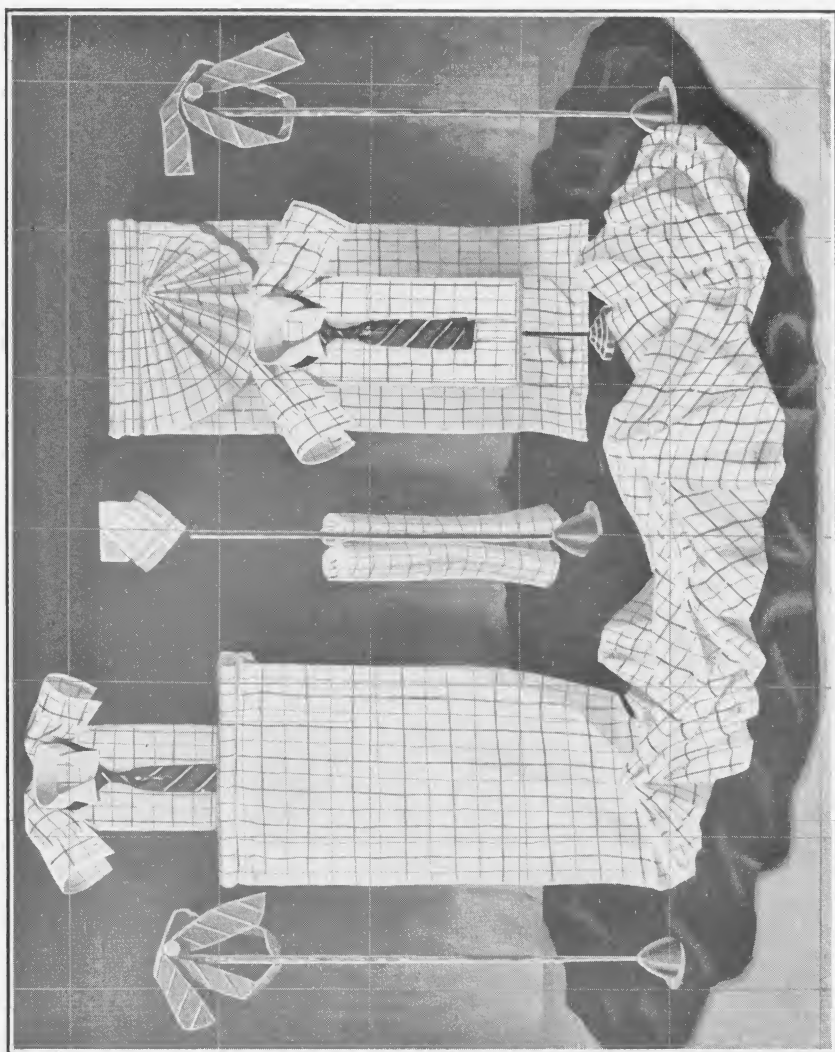


FIG. 24

stand and the floor by means of a piece of stiff cardboard placed edgewise between the loop formed by folding the goods. The edges of the material are drawn in and fastened together, and the cardboard is thus kept edgewise with the shirting that is folded over. On top of the goods resting on the stand top is a folded handkerchief with a fancy border. These side units are novel and add considerably to the display.

15. In Fig. 23 is shown a grouping made up of an elaborate central unit and two small side units. The central unit consists of figured madras draped on both a cross-rod stand and a stand with a diamond-shaped top. The large rosette, or *head-piece*, as it may be called, is made by gathering the material into small plaits; fastening these plaits with a string or a small rubber band, so that it will not be necessary to cut the material; and then drawing them out so as to form leaf-shaped ends. Each leaf requires about $\frac{1}{2}$ yard of material and, when properly formed, is about 9 inches long. Resting on the draped diamond-top stand and against the draped cross-rod stand is a made-up shirt, the material of which is of the same pattern as the shirting. This shirt is fitted with a collar and a black bow tie with white stripes, and its sleeves are drawn out of their folds and thrown over the shoulders. A string tie of the same design as that on the shirt is looped around the material on the diamond-top stand, and behind this draping are two canes that set off the unit in a pleasing manner. For the two small side units, two flat-top haberdashery stands are used. On each stand are draped two colored handkerchiefs, as shown, and on them rests a collar with a tied four-in-hand. It will be noticed that all the ties in this grouping are of the same pattern. Another handkerchief of the same design as those under the collar and tie is folded at the center and placed in the neck of the collar.

16. Fig. 24 shows a neat grouping whose main features are two full pieces of shirting draped from flat-top stands. All the units, as will be observed, rest on a floor covering of puffed silk plush. The two ends of the full piece of plaid

shirting resting on the stand at the right are draped. One end is simply dropped to the floor, and the other end is gathered into 1½-inch folds and pinned to the bolt of the shirting,



FIG. 25

giving a fan effect. On the opposite stand, about 5 yards of the shirting is unfolded from the full piece and loosely puffed on the floor covering. Near each shirting unit is a

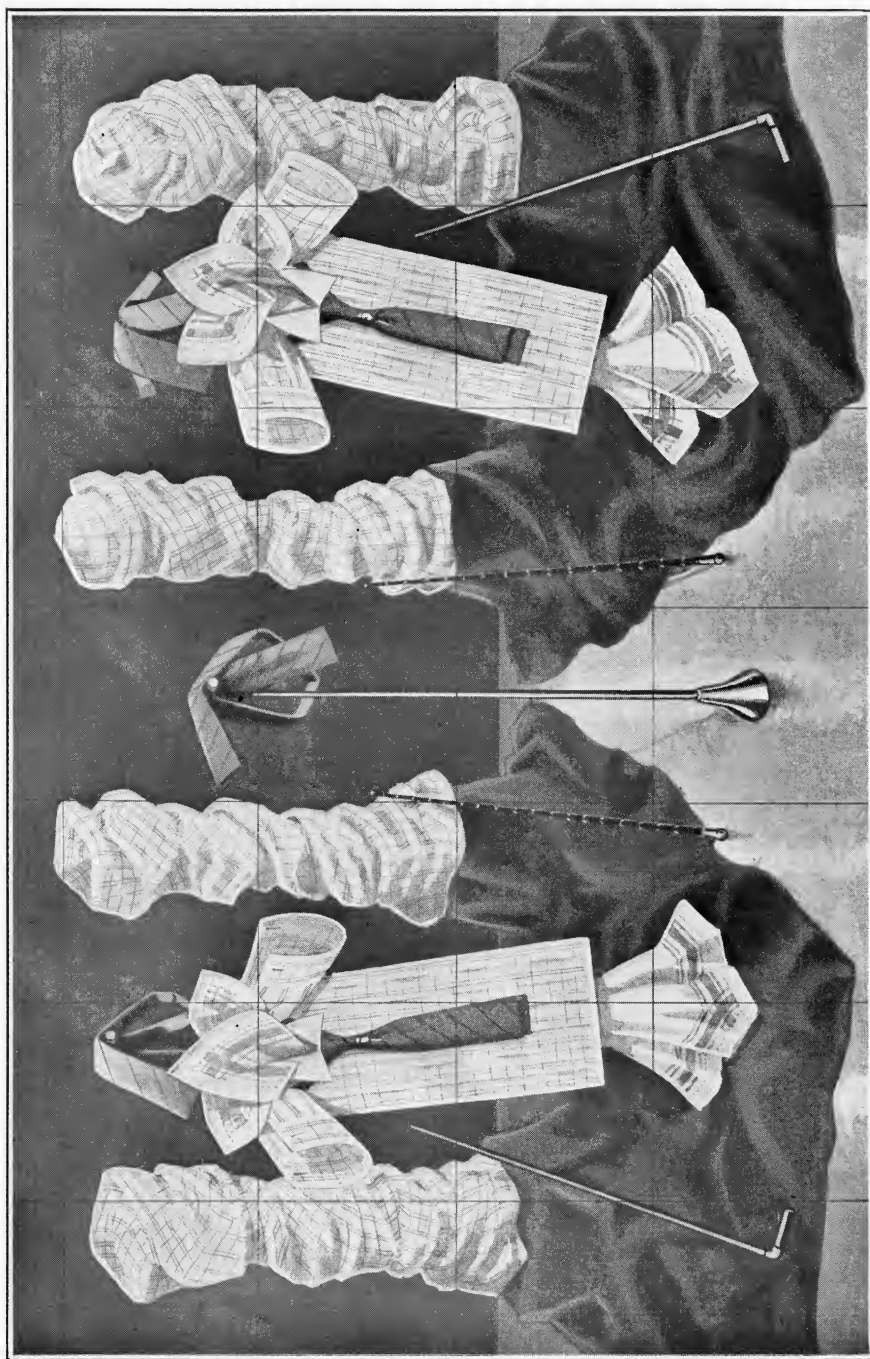


FIG. 26

shirt made of the same material as that draped on the stands. The shirt at the right rests on an easel, and the one at the left is fastened to a small **T** stand with bulldog hooks. Each is fitted with a collar and a tie and has its sleeves thrown over its shoulders. Between these main units is a cane on which is draped a handkerchief, and about 6 inches behind the cane is a full piece of shirting standing on end. Two more canes—one at the extreme right and the other at the extreme left—gracefully draped with neckwear complete the display.

17. The grouping shown in Fig. 25 illustrates well the artistic effect that can be secured by intertwining shirting and neckwear silk. Two tall uprights and one low one are used in draping the goods. The shirting and the silk are simply twisted around these stands, as shown, the drape at the left being capped with a rosette formed in practically the same manner as the one shown in Fig. 23. The dark center gives it a decidedly pleasing appearance. A shirt unit and two small units consisting of white linen handkerchiefs and collars and ties tastefully arranged on collar stands are well placed in this grouping. The negligee shirt rests on a low easel having extra rods for holding the sleeves and is fitted with a collar and a bow tie. Sleeves may also be held in the manner shown by inserting stiff cardboard in them.

18. In Fig. 26 is shown an arrangement that may be called a “twin” display, because it is made up of two groupings that are as nearly alike in every respect as possible. A cane supported by a regular cane holder serves to separate the two groupings. All units rest on green silk velour, which, in each grouping, is laid over two 12-inch pedestals and puffed on the floor. At the rear, on each pedestal, is a unit consisting of shirting loosely wound around the standard of a stand, and in the foreground a regular shirt easel supports a shirt fitted with a wing collar and a tied four-in-hand. The sleeves of the shirt are drawn out and folded over the shoulders, and a folded handkerchief with a fancy border is inserted into the neck, or collar, of the shirt. A triple-folded

handkerchief of the same design as the other is used to cover the base of the shirt easel. About 18 inches behind the shirt unit is a cane that is held upright by a holder, and resting on the edge of each pedestal is a cane, the handle of which is on the floor. A four-in-hand is draped on the handle



FIG. 27

of the upright cane, as well as on the handle of the one used to separate the two groupings. It may be well to mention here that a show-card or some similar device may be used to mark the division of displays similar to this. A form fitted with a shirt and tie could also be used.

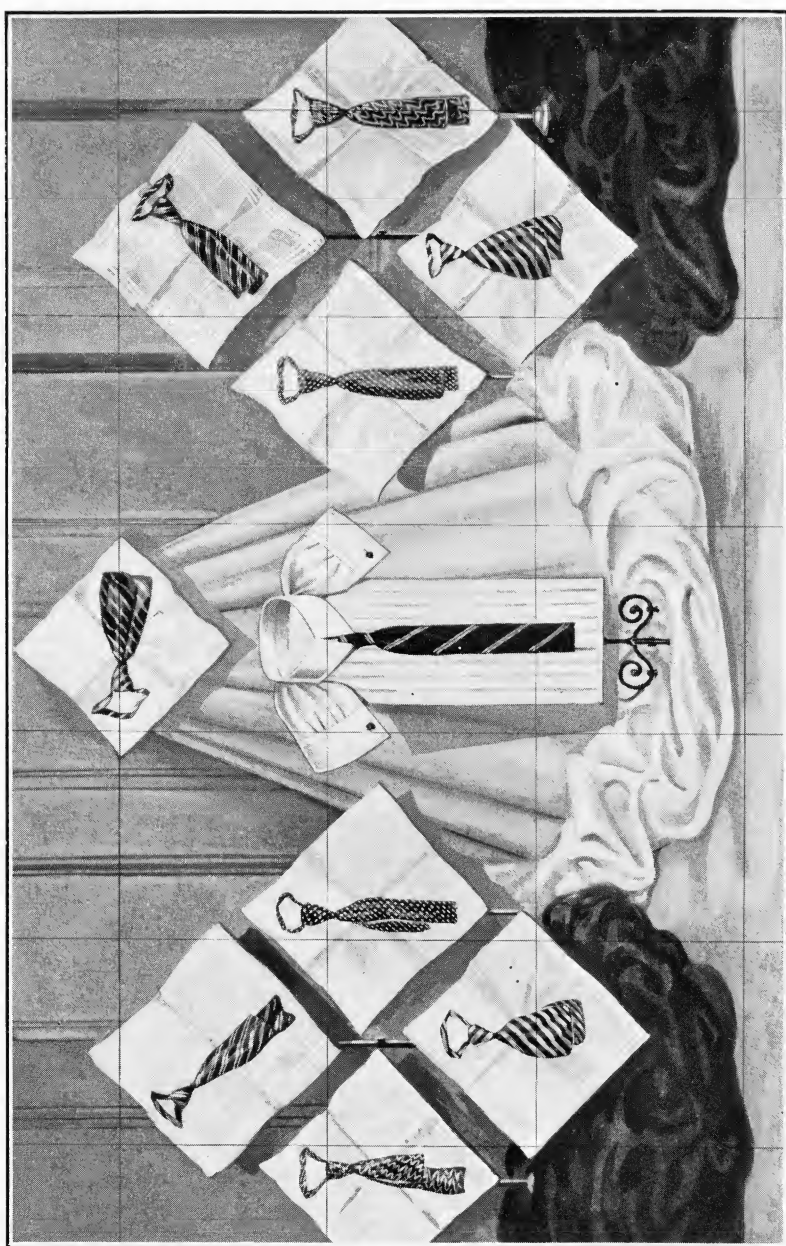


FIG. 28

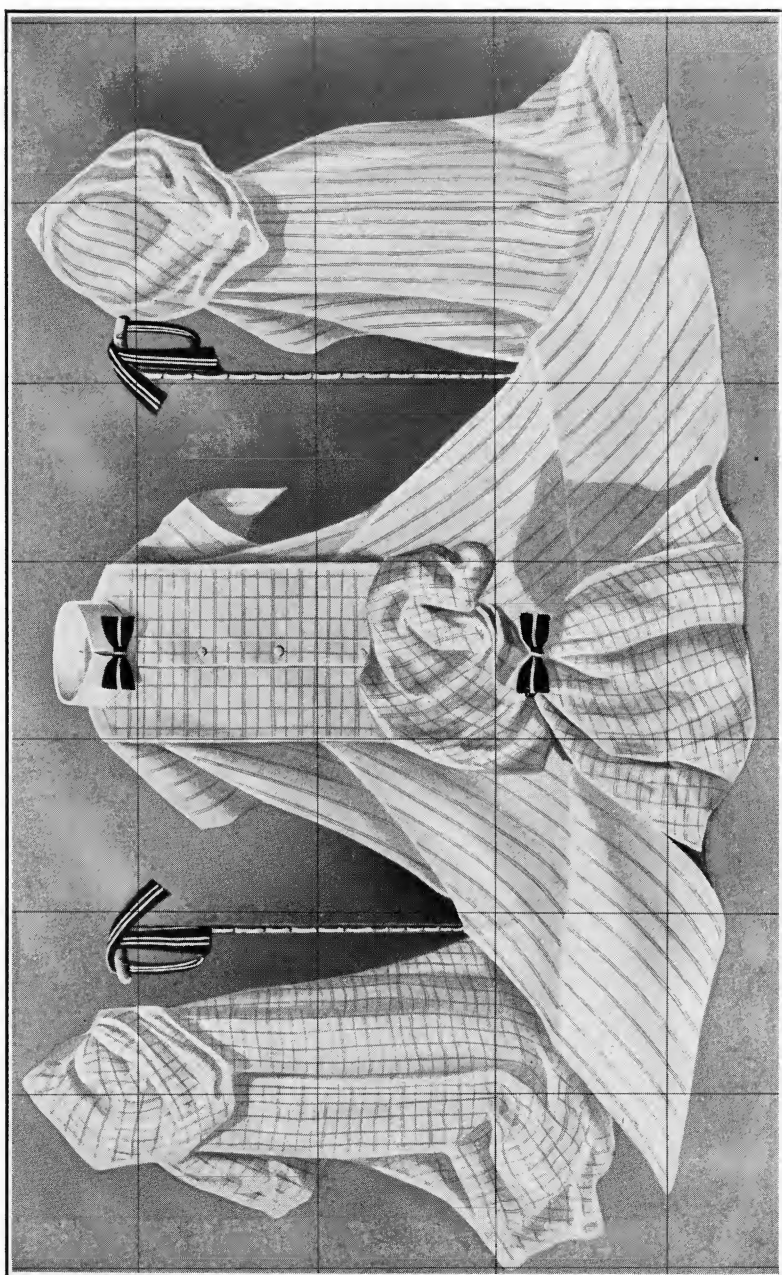


FIG. 29

19. A vest form dressed with a shirt and a fancy vest is the central feature of the grouping shown in Fig. 27. In the display from which this illustration was made, the vest was tan-colored and the shirting and shirts were of white madras with a light-brown stripe. The neckwear, too, was a shade of brown, making a decidedly attractive color scheme. In order to render the central unit striking, a short remnant of shirting is gathered around the standard of the vest form with the skirt of the shirt and then spread on the floor, as shown. At each side of the vest form is a standard draped with shirting, and at each side of the goods on the floor is a shirt easel draped with shirting and supporting a shirt. The shirts on the easels, as well as the one on the vest form, are fitted with collars and ties. An untied four-in-hand is placed tastefully on each of the shirting units, and two silver-handled canes lying on the floor give a good finish to this excellent grouping.

20. Fig. 28 shows a decidedly unique arrangement of merchandise. For the central unit, about 7 yards of white shirting is draped over a tall **T** stand in plaits. The bottom of each plait is lightly pinned to the carpet covering the floor of the show window, and the remainder of the goods is puffed around so as to form a half circle, as shown. A handkerchief left in its original stock fold is placed at the top of this unit, and resting on an easel directly in front of the shirting is a single-plait-bosom white shirt fitted with a collar and a tie. On each side of the central unit is a floor covering of green silk plush and four easels supporting boxes of handkerchiefs. These stands are arranged so that the four boxes, together with the handkerchiefs, which are draped over them, form a large diamond-shaped unit. On each of these handkerchiefs and the one on the shirting unit is a neatly tied four-in-hand.

21. The arrangement shown in Fig. 29, though simple, is decidedly attractive. For the central unit about $3\frac{1}{2}$ yards of striped shirting is folded and placed over a shirt easel, the ends of the goods being spread apart on the floor, as shown.

On the shirt easel rests a checked negligee shirt fitted with a collar and a bow tie. In the space formed by spreading the two ends of the shirting is a short length of checked shirting gathered in folds and tied to the standard of a low display stand with a piece of string, which is hidden by a necktie.

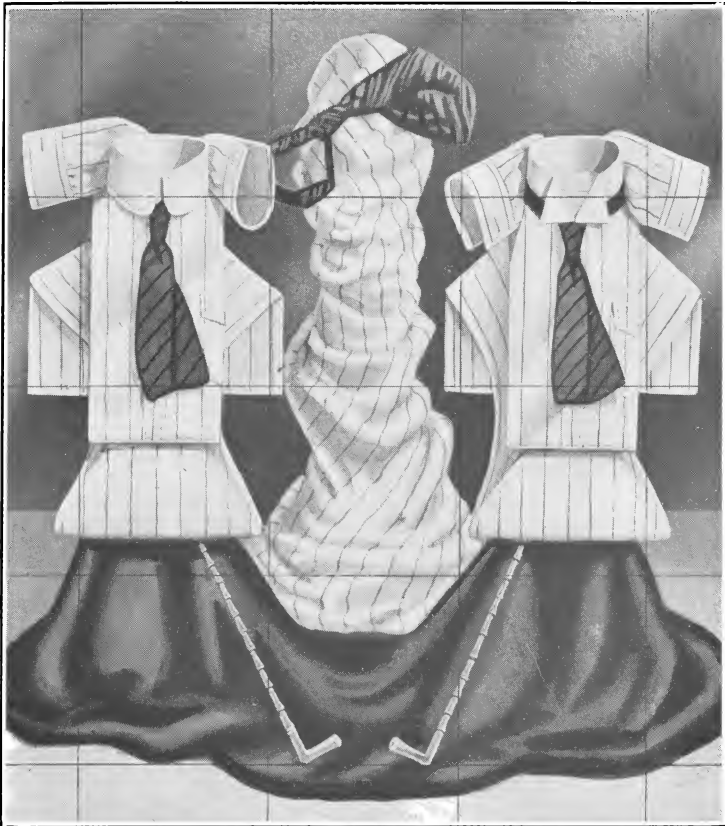


FIG. 30

At each side of this unit is a cane, over the handle of which is draped a necktie, and a **T** stand draped with shirting. The shirting on the stand at the left is checked, and that on the stand at the right is striped. This plan of arranging the two designs of shirting is effective.

22. A grouping made up of three simple units is shown in Fig. 30. The rear unit consists of a few yards of shirting draped around the standard of a display stand and a tied four-in-hand lying on top of the material. The other two units consist of shirts and shirting arranged on shirt easels. A short length of shirting is draped over each easel, and on top of it is laid a negligee shirt fitted with a collar and a tie. The shirting and shirts, as will be observed, are of the same design. Plush loosely draped from the standard of each



FIG. 31

easel serves to connect the two side units. This plush entirely hides the bases of the display stands and is spread on the floor, as shown. The canes lying on the plush give a good finish to the grouping. They are fastened to the easel standards by means of small rubber bands.

23. Fig. 31 shows a simple arrangement consisting of two shirting units and one shirt unit. Resting on a pedestal at the left is a single full piece of shirting with about a yard of the material unfolded and dropped to the floor. One end

of an extra piece of shirting is loosely puffed on top of the bolt of goods, and the other end is dropped down behind the pedestal and loosely puffed on the floor in a half-circle design.



FIG. 32

A short length of shirting folded crosswise into 2-inch plaits and then laid over the handle of a cane supported by a cane holder makes up the central unit. The unit at the right

consists simply of a negligee shirt resting on a wooden shirt easel. This shirt is fitted with a collar and a bow tie and has attached cuffs, which project from the sides, as shown.



FIG. 33

24. In Fig. 32 is shown an attractive grouping made up of a large central unit and several small shirt and shirting units. The central unit consists of a draped **T** stand resting

on a plush-covered pedestal. Over the cross-rod of this stand is thrown a large piece of striped shirting. One end of it reaches the top of the pedestal, and the other end is brought once around the standard and the cross-rod, as shown. Several ties are laid on top of the shirting, and on the plush, in the foreground, is a negligee shirt supported by a small cross-rod stand. At each side of this large unit are two shirts resting on cross-arm stands and a cane draped with shirting in the same manner as the central unit in Fig. 31. Each shirt has a collar and tie fitted on it, and neckwear is laid over the small shirting units. The arrangement of the fixtures in this display is well balanced. In the original of this grouping, all the neckwear was of the same color as the stripes of the shirting, making a striking color effect.

25. Figs. 33 and 34 show two groupings intended to bring out the value of shirting. For the central feature of the grouping shown in Fig. 33, a large piece of shirting is draped on a tall T stand. About 2 yards of one end of the material is brought up and loosely puffed on the cross-rod of the fixture, and the other end is simply brought down and puffed on the floor. In arranging a drape of this kind, the goods may, if desired, be drawn in and tied to the fixture standard. The balance of the grouping consists of shirting draped on four collar stands—two on each side of the central unit. A collar and tie crown each of these units, and, in addition, a walking stick and a folded handkerchief are placed on the two low stands. The shirting is brought out well by puffing the ends of the draped pieces on the floor, as shown.

Flannelette shirting is displayed in Fig. 34. The shirting units at the back and the sides are similar to those shown in Fig. 33. In fact, the only difference is that the material is not puffed on the floor. Between all the shirting units is a shirt draped on a diamond-top easel, the base of which is hidden by a neat show-card. The shirt is fitted with a collar and a tie of the same color as those on the shirting units, and an extra tie is laid over the back of the collar. The sleeves of the shirt are gracefully draped on the shirt front, showing

the cuffs effectively. This style of grouping may well be used in the show windows of high-grade haberdashery stores or those of shirt makers.

26. Fig. 35 shows a plain but effective window display in which full pieces of shirting are prominent. Four full



FIG. 34

pieces of material are used. At the sides of the display the shirting is draped from flat-top stands. The unit at the left has five loops, each one hanging lower than the preceding one, and that at the left has only one loop. The material,

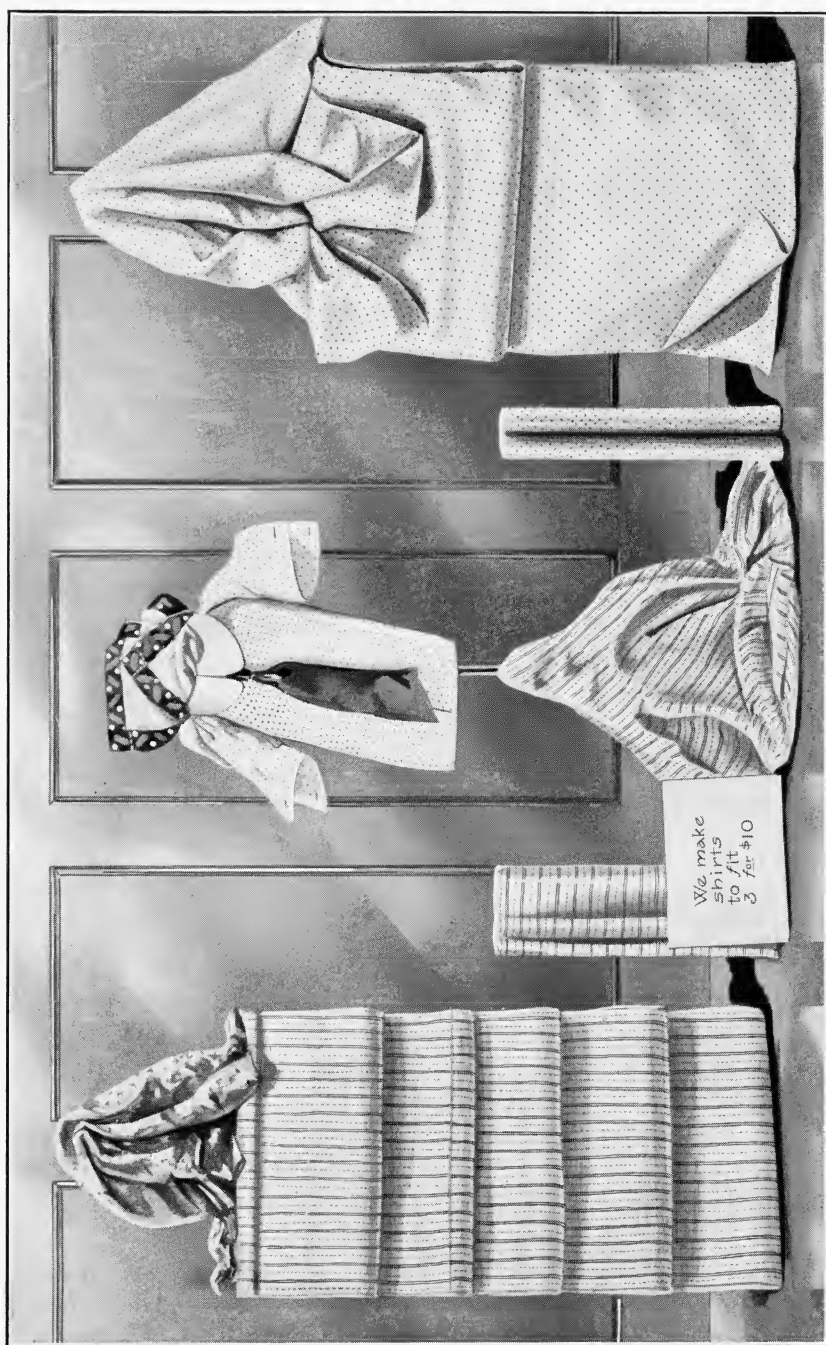


FIG. 35

however, extends to the floor and at the top it is drawn up and tastefully puffed, as shown. A short piece of neckwear silk is draped on top of the stand at the left, so as to make the two side units balance. The other two bolts of shirting stand on end between the side units and the central unit, which consists of a soft shirt supported by an easel. Its sleeves are drawn out of their fold and thrown over the shoulder, and a fancy handkerchief, gathered at the center and placed in the collar on the shirt, tops off the unit. A small piece of shirting is also puffed around the base of the stand, in front of which and the standing bolt of goods is a neat show-card.

27. In Fig. 36 is shown a well-executed display of shirting, shirts, and hosiery. Two shirting units are arranged on flat-top stands resting on a ledge at the rear of the show window. The material is formed into three loops, in a manner similar to the shirting shown in Fig. 35, and one end of it is drawn out and puffed on top, as shown. The plainness of these units is relieved by draped neckties at the left of the puffed goods. Standing on the floor, in front of the ledge, or shelf, are three shirt units and two hosiery units. The central shirt unit consists of a folded negligee shirt resting on an ordinary shirt easel. It is fitted with a collar and tie, and its sleeves are pulled out full length and pinned to the shirt front so as to hold the cuffs in the position shown. Into the collar on the shirt is inserted a folded white handkerchief and around the standard, near the base, is a shirt length of material that is folded crosswise into 2-inch folds and then brought together in the shape of a fan. The end shirt units are alike. Each is made by placing an unfolded shirt over a diamond-top shirt easel and draping the skirt of the shirt as indicated. These shirts are fitted the same as the one in the central unit, but the sleeves, instead of being pinned, are simply laid over the covered stand top. The front and the cuffs of each shirt, as will be observed, are of the same design as the shirting, but the rest of it is white. The hosiery units, which stand between the shirts, consist of silk hose on hosiery forms supported by



FIG. 36



FIG. 37

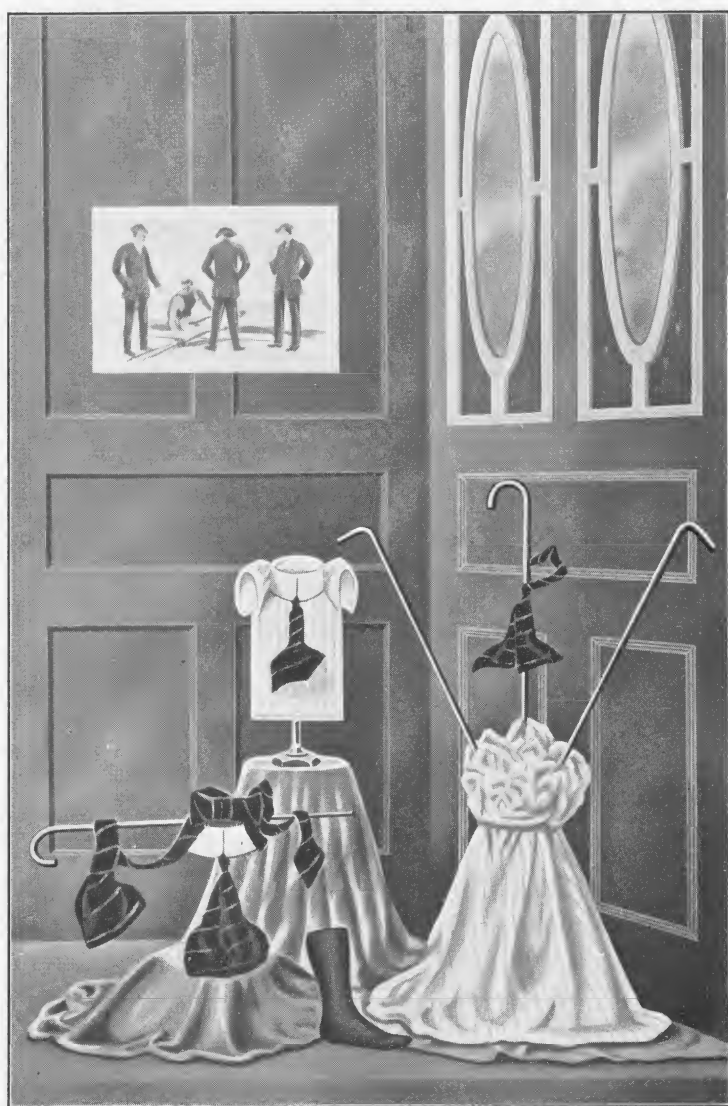


FIG. 38

regular hosiery-form stands. The hosiery is of the same color and design as the neckwear. A small show-card calling attention to the shirting fabric completes the display.

28. Fig. 37 shows a display of fancy striped madras shirting that possesses all the elements of refinement in window trimming. The material is draped loosely over empty shirt boxes. On the covered box in the center is a shirt easel supporting a stiff-bosom shirt made of goods of the same quality and design as the shirting. This shirt has on it a collar and a tied four-in-hand, and its sleeves are pulled out and arranged so that one attached cuff rests in the collar and the other hangs down at the right side. A piece of neckwear silk serves to hide the base of the shirt easel. On the goods at each side is a collar stand draped with a hemstitched white handkerchief, over which is placed a collar and tied four-in-hand. A cane is laid on top of each collar, and a piece of neckwear silk loosely draped on the madras hides the base of the collar stand. The neckwear and the neckwear material are of the same pattern.

29. Fig. 38 illustrates a simple arrangement of men's furnishings grouped in the corner of a display window. In the background is a round-top pedestal over which is thrown a 2-yard length of silk plush. The plush is brought forwards to cover the floor, and at the left it is draped over a low cardboard box. A shirt fitted with a collar and tie rests on a shirt easel standing on the covered pedestal, and on the draped box is a collar and tie arranged on a collar stand. On this collar is laid a cane gracefully draped with an untied scarf. At the right is a unit made up of three canes draped with striped shirting. The canes rest in a triple cane holder, and a four-in-hand is tied to the central cane. A sock on a hosiery form stands in the center of the grouping. Some idea of the color scheme of the original of this grouping can be formed when it is understood that the plush floor covering was one shade of green, the neckwear and hosiery another shade of green, and the striped shirting still another shade of the same color.



FIG. 39

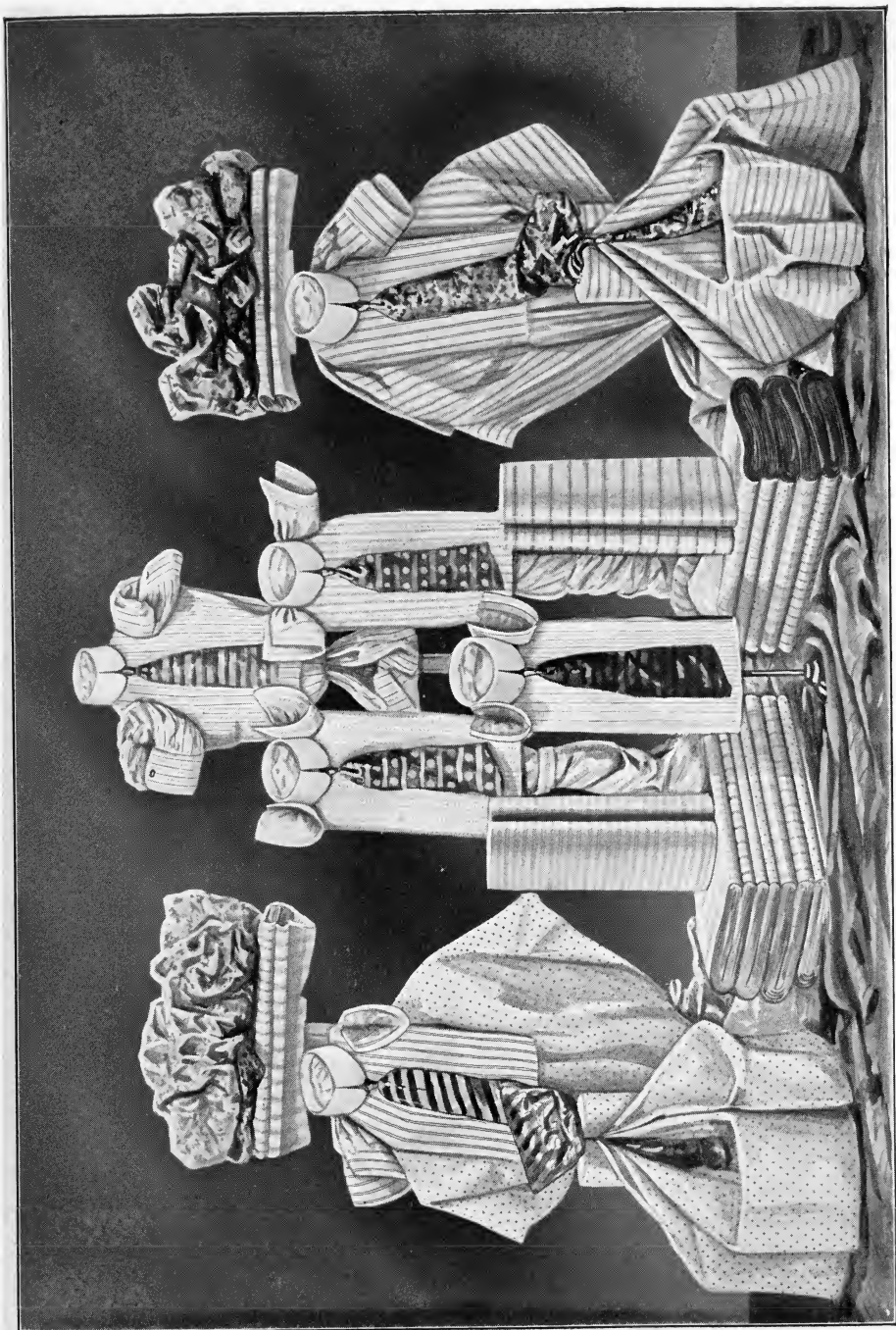


Fig. 40

30. In Fig. 39 is shown a display of fancy striped shirting. On each end is a shirting unit, and between them is a folded negligee shirt resting on a shirt easel that stands on a pedestal. This shirt, as in many of the displays and groupings already shown, is fitted with a collar and tie and has its sleeves drawn out and arranged so that the attached cuffs are near its shoulders. The unit at the left consists of a piece of shirting folded crosswise into 3-inch plaits and laid on the handle of a cane. The cane is held upright by inserting it in an empty collar box. For the shirting unit at the right, a piece of material is draped over a cross-rod stand. One end of the goods, as shown, is drawn up and puffed on top of the cross-rod. In front of this unit are three walking sticks supported by a triple cane holder. On the floor and over the pedestal and some empty boxes a third piece of shirting is draped. Three untied scarfs are gracefully arranged on this shirting, and another tie is laid on the shirting unit at the right.

31. Fig. 40 shows a stocky display of shirts and shirting artistically arranged. In the central grouping, two piles of shirting are placed on the covered floor of the show window, as shown. On each pile stands a single piece of shirting, and between these pieces of goods is a folded shirt supported by an easel. Behind these units are placed three shirts. At the sides two folded shirts rest on shirt easels whose standards are covered with shirting, and between these is a shirt draped over a bust form that towers above the other fixtures. The groupings at the sides of the display are alike so far as arrangement is concerned. At the back is a tall flat-top stand on which rests a full piece of shirting partly covered with puffed neckwear silk. In front of this stand is a diamond-top shirt easel covered with shirting and supporting a folded shirt, and in front of this unit is a full piece of shirting standing on end with three of its folds drawn out and stiff paper inserted in each fold, forming a flat-faced puff, as shown. On top of this material is a draped four-in-hand. All the shirts in this display are fitted with collars and ties.

DISPLAYING BOLTS OF SHIRTING

32. Full bolts of shirting are usually shown separately at the beginning of the shirt-making season, when the haber-

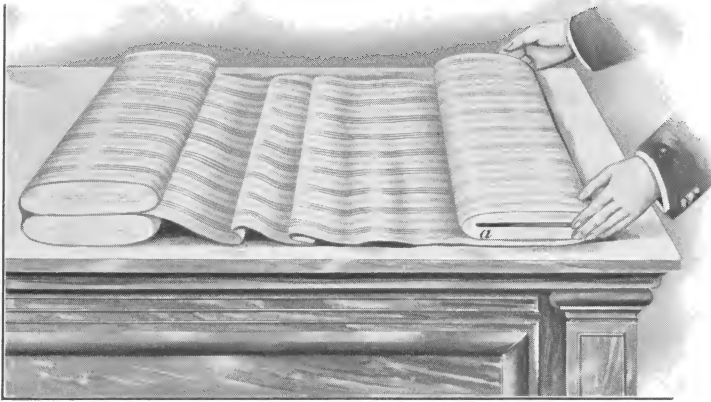


FIG. 41

dasher or the shirt maker has an ample stock on hand. The methods of displaying them vary, but generally they are stacked, or piled, and stood on end. It is seldom that a single bolt of shirting will stand without assistance, for which reason a small stand is employed to support the full piece of material. In many cases, also, the shirting is rolled, or wound, on a thin board about 8 inches wide, as shown at *a*, Fig. 41. Material wound in this manner is usually held upright by a stand or by leaning one bolt against another.

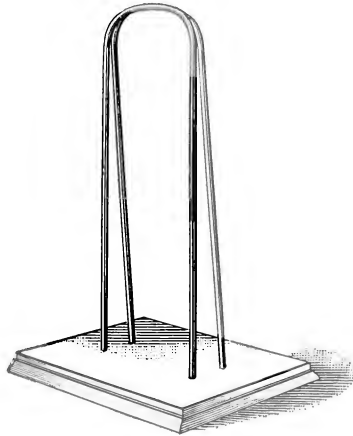


FIG. 42

33. Devices for Supporting Bolts of Shirting.—A simple device for holding bolts of shirting is shown in Fig. 42. It consists of two pieces of heavy, stiff wire that are bent **U** shape and inserted into a 6'' \times 6'' or a 6'' \times 8'' wooden base, as shown. In using this device, the curved wires are shoved into the end of the bolt of material so as to clamp the board. These wires, when the bolt is placed upright on the stand, will prevent it from toppling over. Bolt holders of this style can be easily made, or they can be purchased from any fixture dealer.

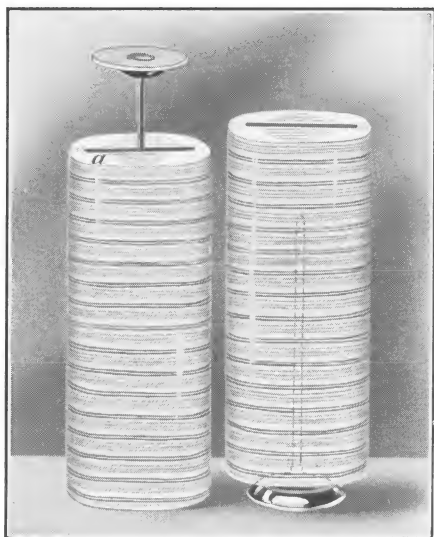


FIG. 43

An ordinary metal fixture consisting of a standard and a base can also be successfully used to hold up bolts of shirting. As shown in Fig. 43, the standard is inserted between the board and the goods, as at *a*, after which the material and stand are inverted.

34. Simple Bolt Units.—Figs. 44, 45, and 46 show three simple units made up

of bolts of shirting wound on boards. Two pieces of shirting make up the unit shown in Fig. 44. One bolt is supported by a holder and the other one rests on top of it. In Fig. 45, three pieces of goods are displayed. The center bolt stands upright and against it lean two bolts, as shown. Eight pieces of goods are used for the unit in Fig. 46. The foundation for this unit is the same as the unit shown in Fig. 45. The pieces *a* and *b* brace the unit and the piece *c* on top serves to hold all the bolts of shirting together. Any one of these simple bolt units can

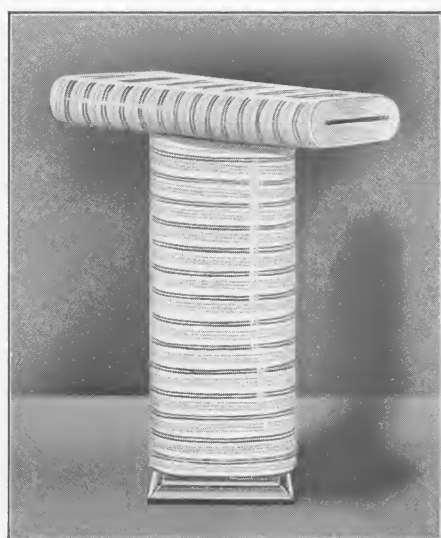


FIG. 44

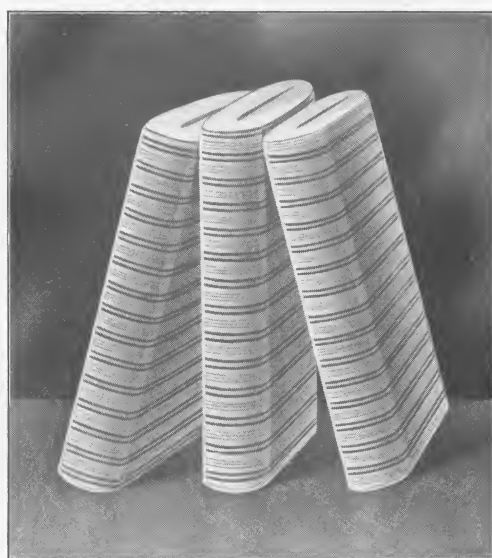


FIG. 45

be improved in appearance by showing one or two shirts of the same material in conjunction with it. For example, a

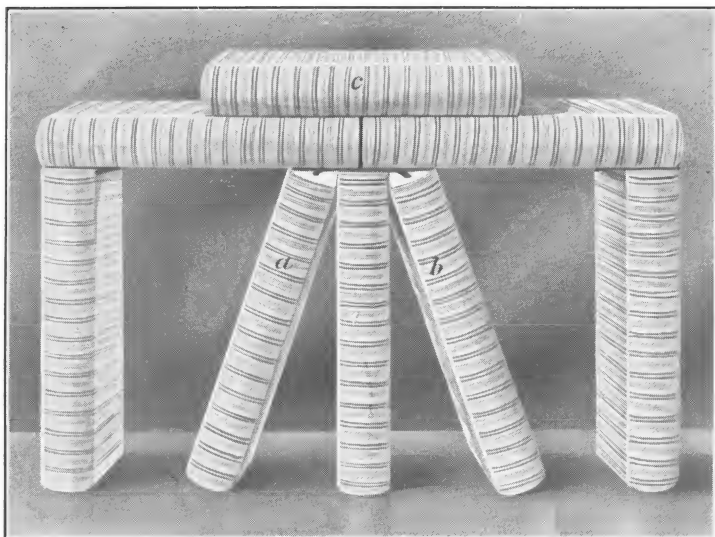


FIG. 46

shirt resting on an easel placed on top of the goods in Fig. 44 would make this unit look better; or, it might be placed in

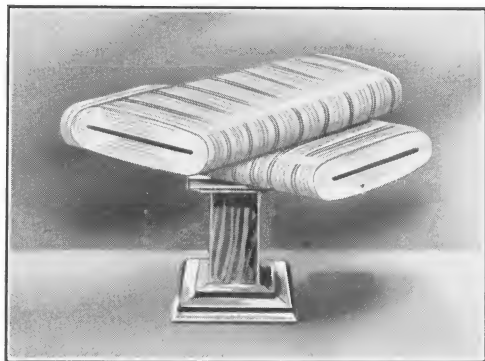


FIG. 47

the foreground or on either side of the shirting. Another plan would be to put a shirt on each side. In fact, numerous

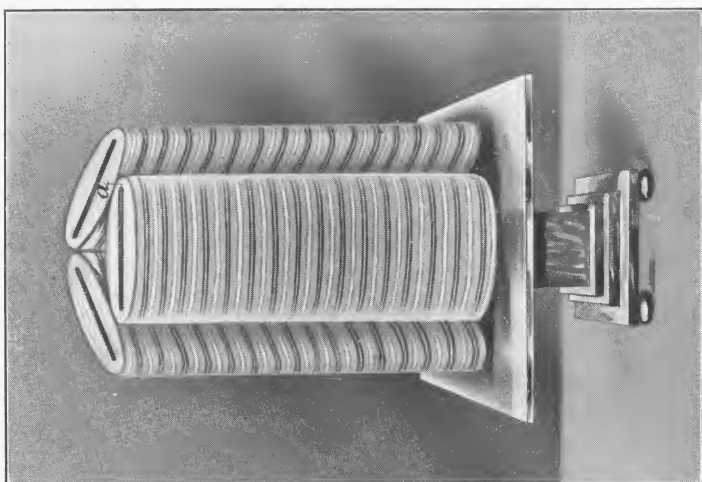


FIG. 49

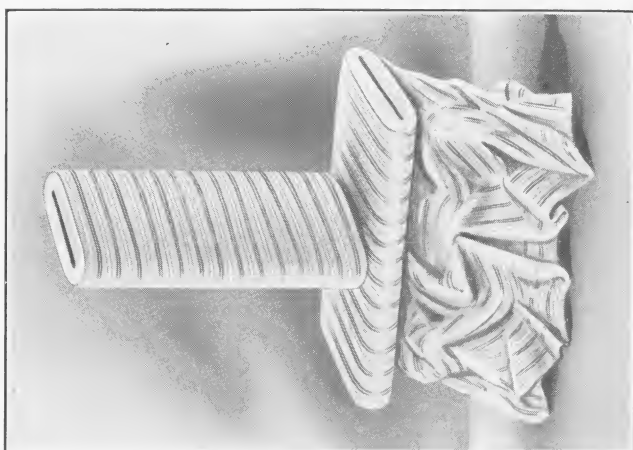


FIG. 48

ways of improving such units should suggest themselves to the trimmer.

35. Pedestal and Glass-Shelf Units.—Fig. 47 illustrates a good method of displaying two bolts of goods on a low pedestal. The bolts are simply laid crosswise on the fixture. Fig. 48 shows another good method. About 2 or 3 yards of



FIG. 50

shirting is unrolled from the bolt and puffed from the top of the pedestal, as shown. Another bolt is then stood on end on top of the lower piece. Such units as this can, of course, be improved by displaying shirts with them.

36. Figs. 49 and 50 show two glass-shelf units of bolts of shirting. The pedestal in Fig. 49 supports a 14'' \times 14'' glass shelf on which rest three bolts of goods. The bolts are braced

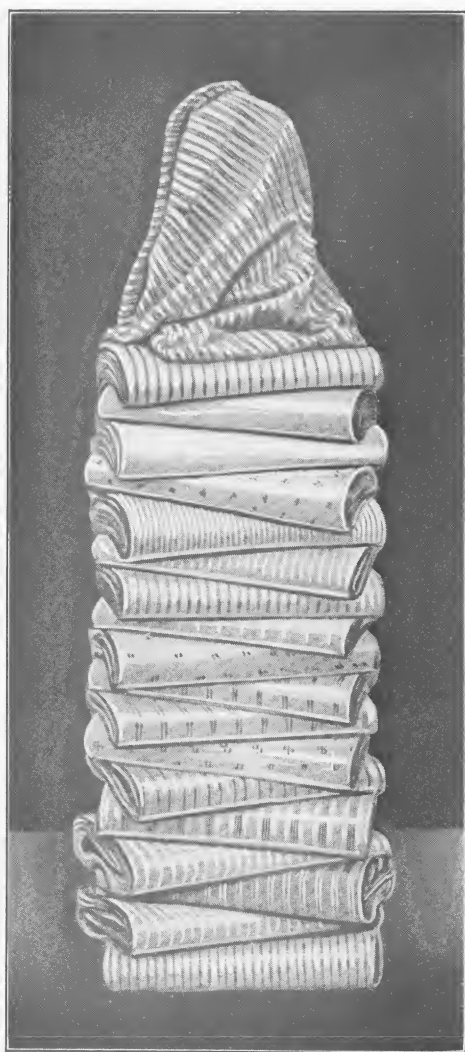


FIG. 51

by pinning them together at each point of contact, as shown at *a*. In Fig. 50 the glass shelf is 14 in. \times 30 in. and the pedestal is about 14 inches high. The arrangement of the bolts of shirting, as shown, is decidedly simple.

37. Piled Shirting.—In Fig. 51 is shown how full pieces of shirting may be piled on top of each other so as to bring out the designs of the material. On top of the upper bolt of shirting is a short length of goods puffed loosely over a low stand. This stand serves to give height to the material and at the same time holds it in position.

MEN'S HANDKERCHIEFS

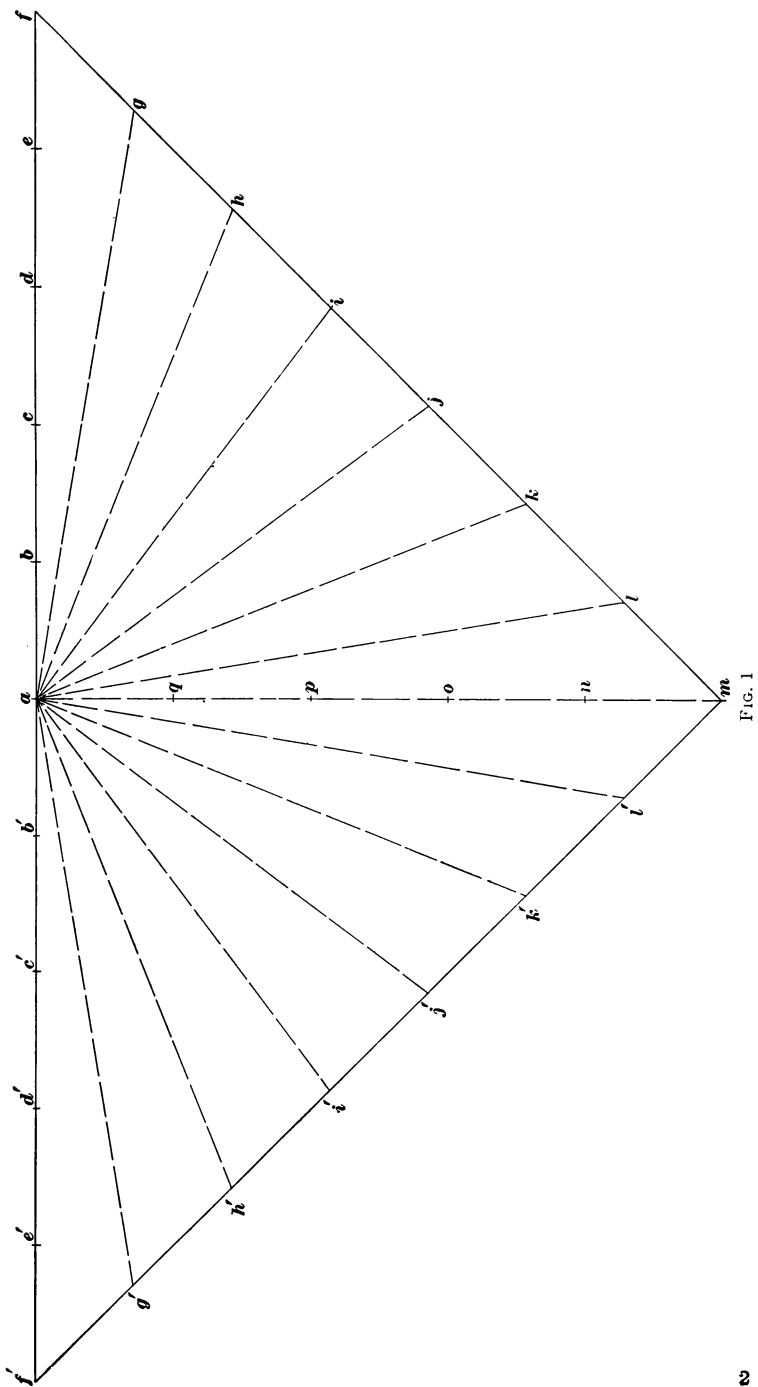
INTRODUCTION

1. Of all the articles of merchandise offered for sale in men's furnishing stores, **handkerchiefs** can undoubtedly be arranged in the greatest variety of folds, drapes, and designs. Both men and women's handkerchiefs are made in various grades, ranging from the common cotton kind to the high-grade silk handkerchief. The majority of men's handkerchiefs are plain white ones, but many of them have fancy colored borders; also, handkerchiefs in various colors—some plain and some with designs—are to be had. Such handkerchiefs are of great help to trimmers in arranging striking displays or in working out color schemes.

Men's handkerchiefs are made in several sizes, from 14 in. \times 14 in. to 20 in. \times 20 in. They are generally received from the manufacturer in boxes that hold from $\frac{1}{2}$ to 6 dozen each, although some of the very cheap grades are put up in bundles. As with neckwear, suspenders, etc., some of the high-grade handkerchiefs are packed singly in fancy boxes for the holiday trade, and these, as well as the other boxes, come in handy in arranging displays. Boxed handkerchiefs make an excellent showing. They may be placed on regular box or shirt-easel stands; fastened to arches, strips of wood, cross-rod stands; or artistically arranged on the floor or on glass shelves in conjunction with loosely draped or folded handkerchiefs or other lines of furnishings.

Folded handkerchiefs may be displayed to advantage on horizontal-rod stands or on rod or ring stands, stands 6M to 18M, 54M, 63M, 65M, 66M, and 67M being best adapted.

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Fixtures 63M, 65M, 66M, and 67M are especially suitable for stocky displays, such as are employed during the holiday season in department stores. Many of the large exclusive furnishing and clothing stores also make use of stocky trims, for which purpose they arrange special designs, such as scrolls, arches, etc.; but the haberdashery shops that cater to high-class trade only, seldom show handkerchiefs except with other furnishings.

HANDKERCHIEF FOLDING AND DISPLAYING

FOLDING, DRAPING, AND PLAITING

2. Handkerchief Diagram.—In order to display handkerchiefs properly, the window trimmer must know how to fold them correctly, as well as to drape them on fixtures. The folding of handkerchiefs is by no means difficult, but to simplify the various steps employed in making some of the folds illustrated here the **handkerchief diagram** shown in Fig. 1 will be referred to. This diagram represents a 14"×14" handkerchief folded over once, so as to form a triangle. It is marked off at the edges into spaces representing 2 inches, and is lettered for the purpose of reference. To practice handkerchief folding, a paper diagram should be used. This diagram can be made by folding a 14"×14" piece of paper once over into the shape of a triangle and then marking off the edges into 2-inch spaces. These spaces should be lettered in the manner shown in the diagram, Fig. 1, and lines should be drawn from *a* to all the other reference letters. By using the diagram the various folds will be easily learned.

3. Triangular Folds.—Although handkerchiefs having colored borders may be folded in a variety of ways, there are designs that are especially suitable for them. Prominent among these designs are the ones formed by what window trimmers term **triangular folds**. Figs. 2 to 7, inclusive,

show a series of designs that have a common starting fold; namely, a fold along the diagonal of the handkerchief so as

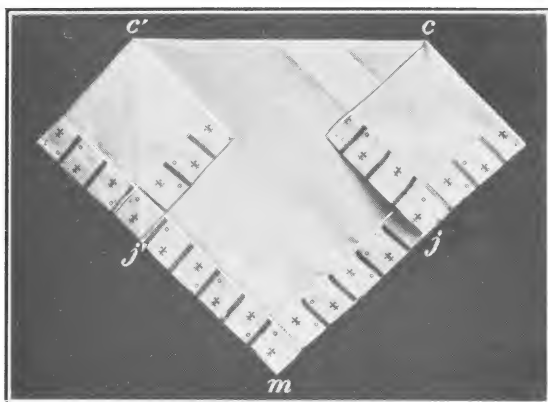


FIG. 2

to form a triangle. In these examples, as will be observed, the border of the handkerchief serves to form the outline of the design.

To form the design with diamond-shaped corners shown in Fig. 2, proceed as follows, referring, of course, to the handkerchief diagram: Bring the corner *j* over to the point *b'*

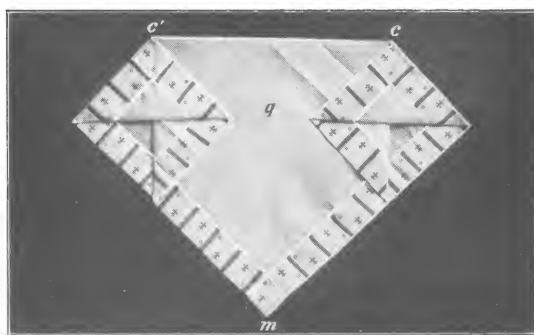


FIG. 3

and then spread it apart so that the corner *j* will be at the point *j*. Next, do the same thing with the opposite side:

that is, bring the corner f' over to the point b and then bring the corner f' down to j' . The design in Fig. 3 is then formed

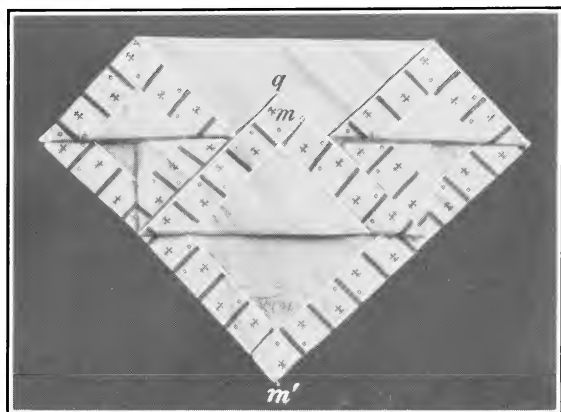


FIG. 4

by turning back the corners j and f' to the points c and c' , respectively. That in Fig. 4 is formed by bringing the corner m up to q , and that in Fig. 5 by bringing the same corner

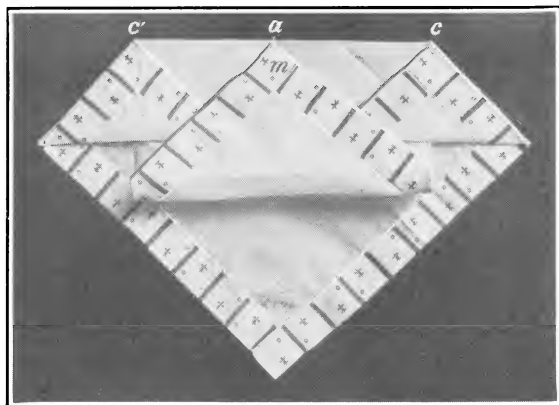


FIG. 5

up to the center a of the diagonal fold. The design shown in Fig. 6 is next made by bringing up the under corner m' so that it rests in the center of the preceding fold. The

ends can be held in place on rods by laying neckwear or gloves over them.

The final design of this series, that is, the one shown in Fig. 7, is produced by beginning with the design illustrated

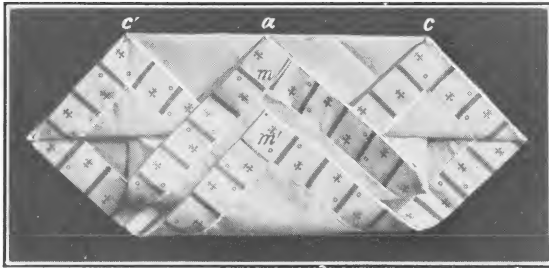


FIG. 6

in Fig. 4. The first move is to draw the under fold of the lower corner m' up underneath until the crease comes exactly under and follows the creases that cross the center of the side squares. This, of course, will cause the drawn-up corner m' to extend beyond the top line. This extension is next folded

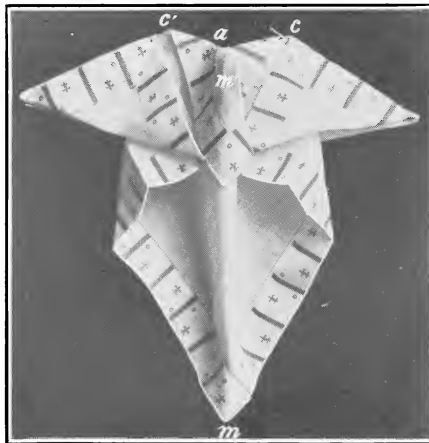


FIG. 7

back on top between the corner squares, as shown at the top of Fig. 7. The sides of the handkerchief are then drawn

together and pinned, allowing the central portion of the design to bulge out in puff style, as shown in the illustration.

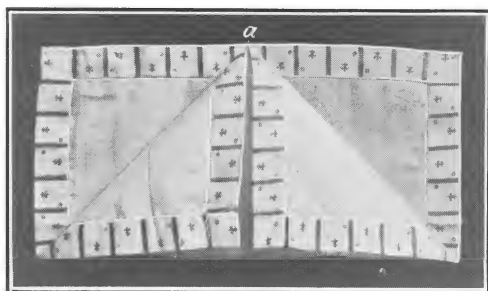


FIG. 8

4. Another series of designs formed by making triangular folds is illustrated in Figs. 8 to 12. To make the design shown in Fig. 8, which consists of two squares outlined by the handkerchief border, fold a handkerchief across its center, with the edges up, and then turn the two top corners back until they meet and form a point at the center *a* of the unfolded edge.

Next, to make the design of double pattern shown in Fig. 9, simply fold the two free corners of each square so that they will meet on the diagonal fold made in forming the squares.

To produce the result shown in Fig. 10, simply grasp the double-pattern handkerchief design shown in Fig. 9 at the

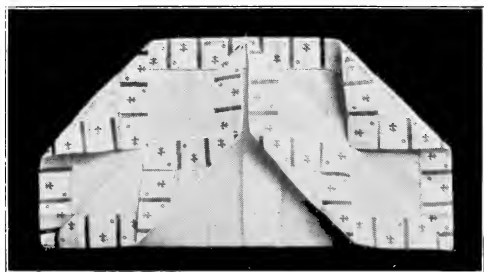


FIG. 9

top center and draw the two sides together. This will permit the extreme lower corners to hang downwards gracefully.



FIG. 10

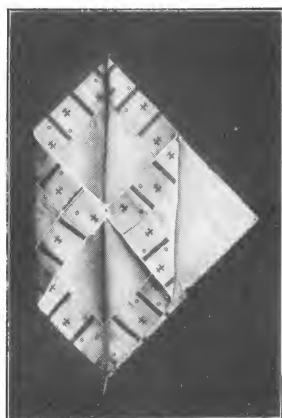


FIG. 11

The design in Fig. 11 is formed by folding the two parts of the design in Fig. 9 so that they come back to back, and by tucking the plain corner shown in Fig. 11 within the folds the design shown in Fig. 12 will be produced.



FIG. 12

Other designs can be made by proceeding along these lines, and by combining one fold with another many good effects will result.

5. Plaits.—Figs. 13 to 15, inclusive, show a series of designs in which **plaits** are prominent. The design illustrated in Fig. 13, which is really the foundation of the others, is made by folding the two edges of a handkerchief so that they meet at the center and then turning back the four corners, as shown. This design will be found suitable for displays visible from two sides, because the folded handkerchief can be laid over the horizontal rod of any style of display fixture.

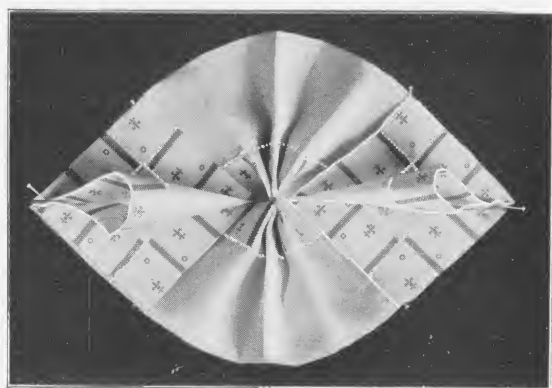


FIG. 15

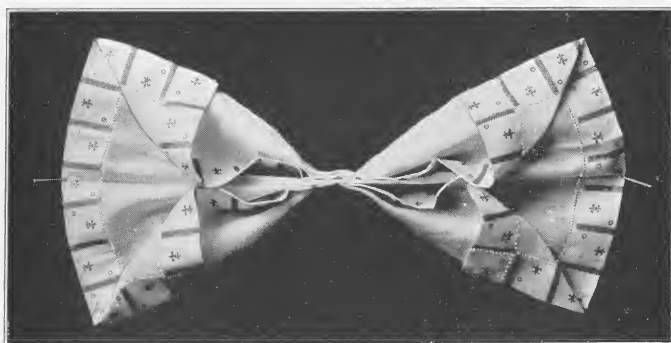


FIG. 14

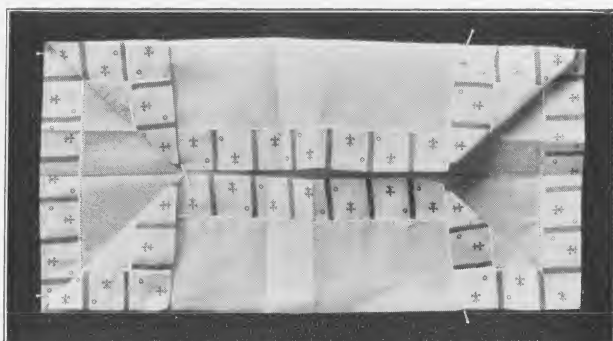


FIG. 13



FIG. 16



FIG. 17

The design in Fig. 14, which is used both in backgrounds and in floor arrangements, is made by forming the folded

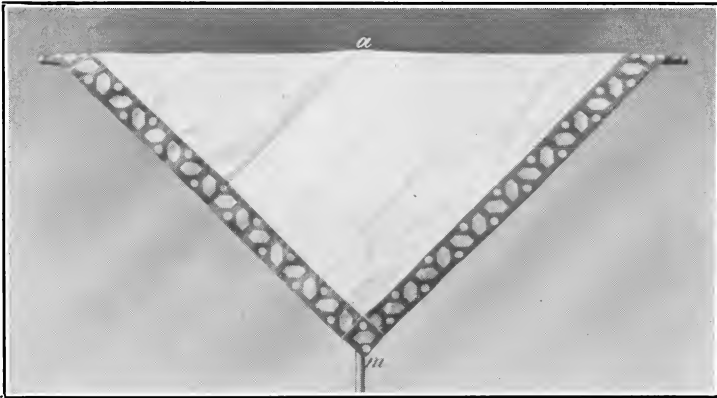


FIG. 18

handkerchief into plaits that run lengthwise across the center.

The design shown in Fig. 15 is also formed from a handkerchief folded in the manner shown in Fig. 13. The plaits, however, are made crosswise, as shown in Fig. 16, and then

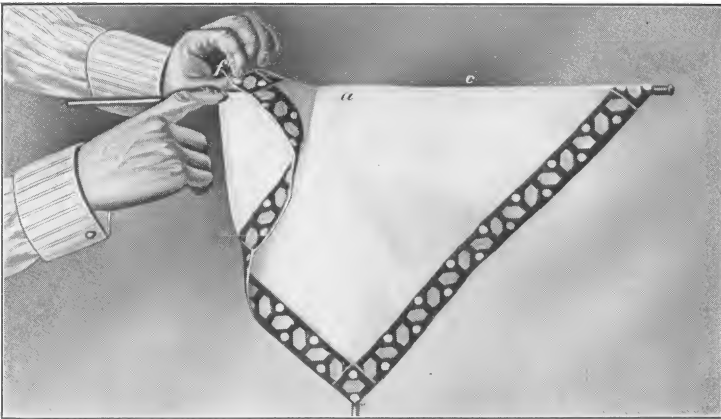


FIG. 19

secured by pinning them at the center. The corners of the folded handkerchief are next drawn together as shown in

Fig. 17, allowing the material in between the folds to bulge, or loop, upwards. By fastening these ends with pins, as in Fig. 15, the design is completed.

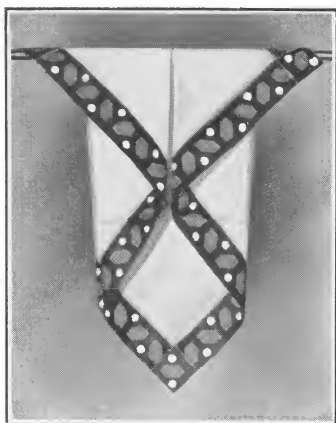


FIG. 20

6. Cascade Drapes.

Another excellent way of displaying handkerchiefs with fancy borders is to arrange them in the form of **cascade drapes**. Figs. 18 to 23, inclusive, will serve to illustrate how such drapes are formed. The first step consists in folding a handkerchief triangular shape over the cross-rod of a stand, as shown in Fig. 18. Next, as shown in Fig. 19, one corner f' is folded over to

point c and then brought back so that the lowest point d' of the handkerchief diagram, Fig. 1, comes at the center a . The folding operation is repeated on the opposite side, when the result will be the *double-cascade drape* shown in Fig. 20.

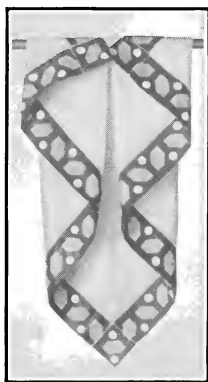


FIG. 21

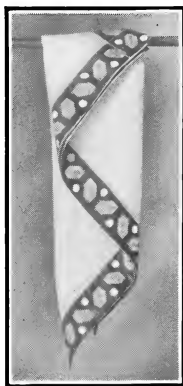


FIG. 22



FIG. 23

In arranging displays, a handkerchief draped in this manner will make an excellent backing for a pair of gloves or a tied

four-in-hand scarf, which should be placed so as to come in the center of the double fold.

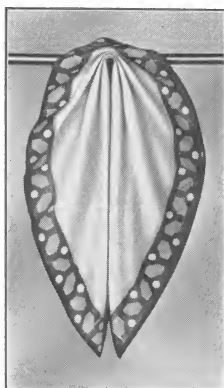


FIG. 24

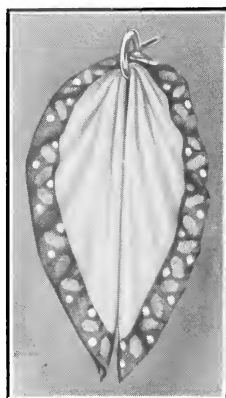


FIG. 25

By folding over the ends of the double-cascade drape that rest on the rod until they meet at the center, and then pulling the handkerchief down so that the front is lower than the back, the drape shown in Fig. 21 will result.

The drape shown in Fig. 22, known as the *single-cascade drape*, is made by first folding the handkerchief diagonally, so as to form a triangle, and then folding this twice and laying it over the fixture rod. The design in Fig. 23 is made in the same way. In this case, however, the handkerchief in triangular shape is folded four times before it is laid over the cross-rod of the display fixture.

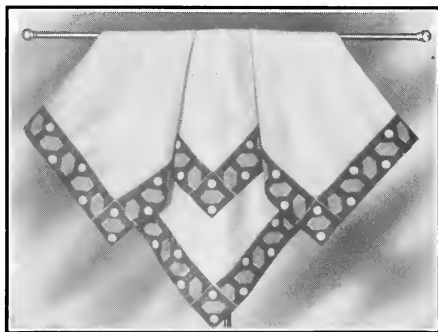


FIG. 26

7. Leaf-Shaped Drape.—Figs. 24 and 25 show an artistic drape in the form of a leaf. It is made by folding

the handkerchief into the shape of a triangle, the same as the diagram, Fig. 1, gathering the material in small plaits from

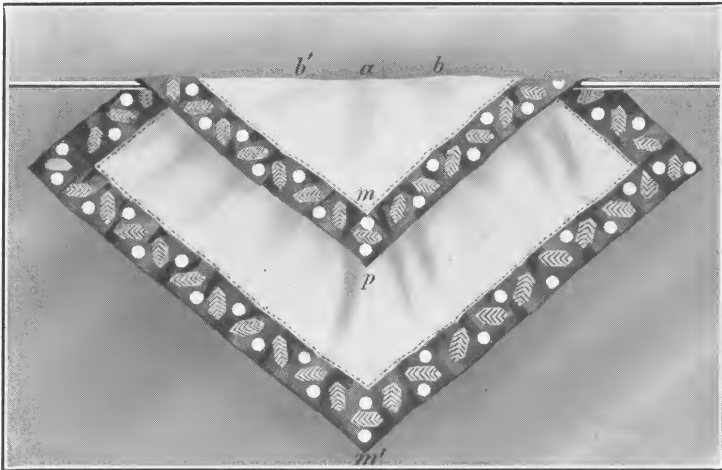


FIG. 27

m to *a*, and then placing it over a projecting clip attached to a cross-rod, as in Fig. 24, or through a ring, as in Fig. 25.

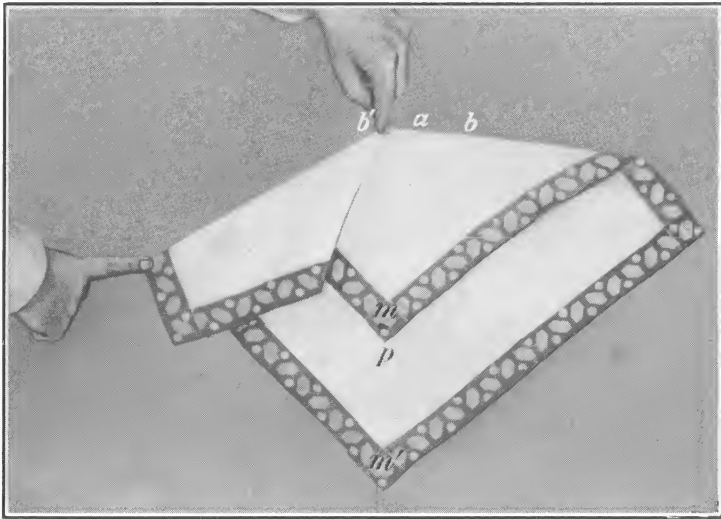


FIG. 28

8. Four-Pointed Drape.—Fig. 26 shows another excellent handkerchief drape in which the four corners of a bordered handkerchief are brought out prominently. The handkerchief is first folded in the manner shown in Fig. 27; that is, the corner *m* is brought over until it is about even with the point *p*. Fig. 27 shows the first fold made over a rod. This figure is used to illustrate a drape commonly employed in handkerchief displaying. In making the folds for the four-pointed drape no rod is used. The next steps are to make a fold from the point *b'*, as shown in Fig. 28, and a fold from the point *b*, after which the folded handkerchief is

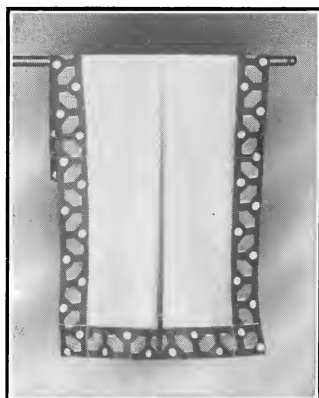


FIG. 29

laid over the fixture rod. The angle of the folds in a drape of this kind can, of course, be varied to suit the taste of the trimmer.

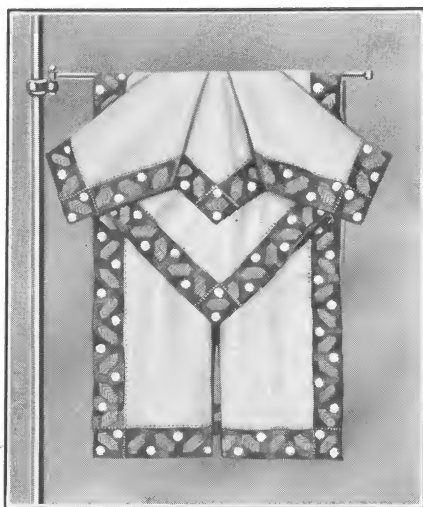


FIG. 30

9. Inverted Box Plait.—Fig. 29 illustrates what is known among window trimmers as an **inverted box plait**. It consists of a handkerchief having a box plait in its center. This is laid over the fixture rod so that the plait is underneath;

that is, inverted. A plait of this kind consists of two equal double folds, one to the right and the other to the left.

These are made so as to meet along their inner edges, thus exactly covering the material under them. The inverted box-

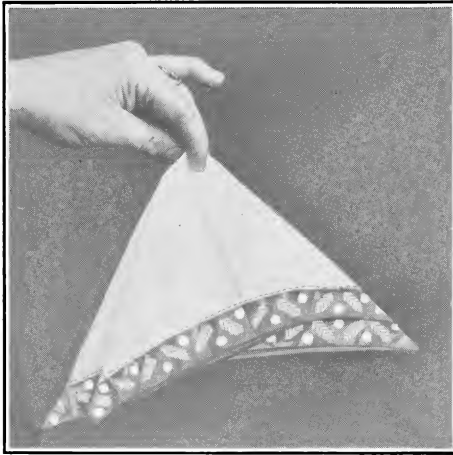


FIG. 31

plait drape is usually placed on stands, where it serves as a backing for other furnishings, such as gloves, neckwear, etc., as will be shown further on.

Fig. 30 shows a combination of the drapes illustrated in Figs. 26 and 29. A combination of this kind is decidedly attractive. A plain white handkerchief

combined with one having a fancy border will also loop well.

10. Flute Folds.—In draping handkerchiefs, the **flute fold** is used more than any other, because it does not crumple the material so much as some of the crease folds. To make a flute fold, first fold the handkerchief into triangular shape, as in the handkerchief diagram, Fig. 1, and then turn one corner over to the opposite corner so as to form a smaller triangle, as shown in Fig. 31. In this shape, the handkerchief will have two single corners and one double corner;

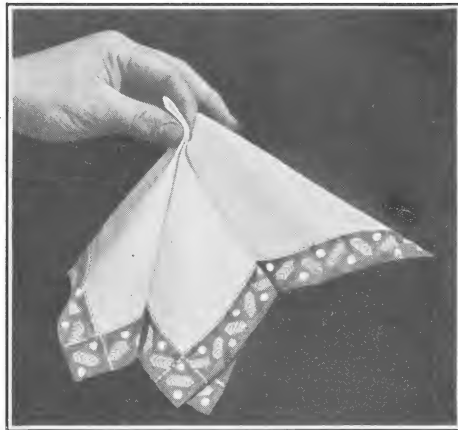


FIG. 32

that is, a corner made up of two thicknesses of the material. Next, as shown in Fig. 32, turn each single corner back to the double corner. This, after the flute folds are properly lined up, will form a *triple-flute design* with the double corner in the center, as shown in Fig. 33. By drawing the under thickness of the double-flute fold out at the back, as shown in Fig. 34, turning it around on either side, as in Fig. 35, and then lining it up with the other three flutes, the *quadruple-flute design* shown in Fig. 36 will result.

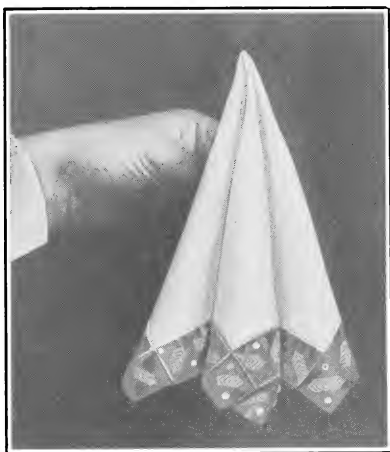


FIG. 33

In either of these designs, the stiffness of the material of which the handkerchief is made forms the rounded flutes. For this reason, care should be taken to crease the edges only a short distance from the top, as in Fig. 36. This small

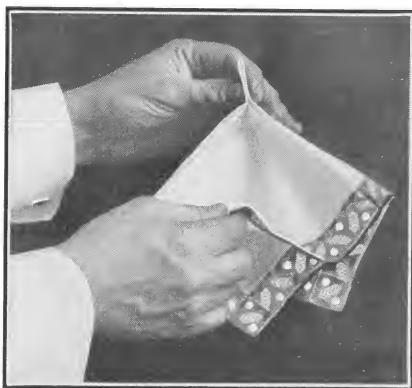


FIG. 34

crease will prevent the folds from slipping out of place and at the same time will help to keep them in regular order without affecting the final appearance of the flutes. Pressing the rear folds of either design helps to retain its shape; but if handkerchiefs so folded are to be handled much, the back folds should be pinned together.

Flute designs find extensive use in window displays, being suspended from fixtures by means of hooks or placed on flat-

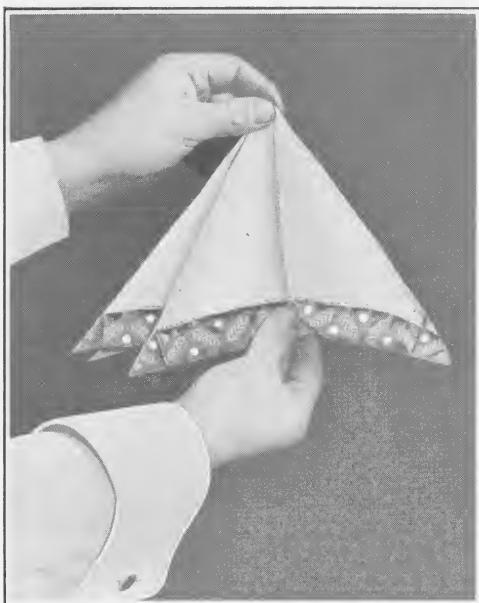


FIG. 35

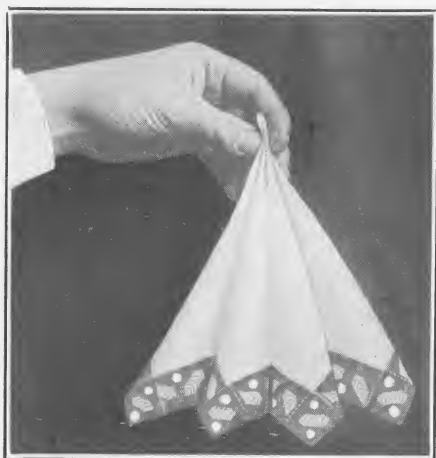


FIG. 36

top stands, on glass shelves, or on the floor of a show window or a show case, as will be shown later in many of the handkerchief displays.

11. Handkerchief Rosettes.—For forming **handkerchief rosettes** stands with either ring- or diamond-shaped ends will be found useful. The method of making a handkerchief rosette on a diamond-ended stand is illus-

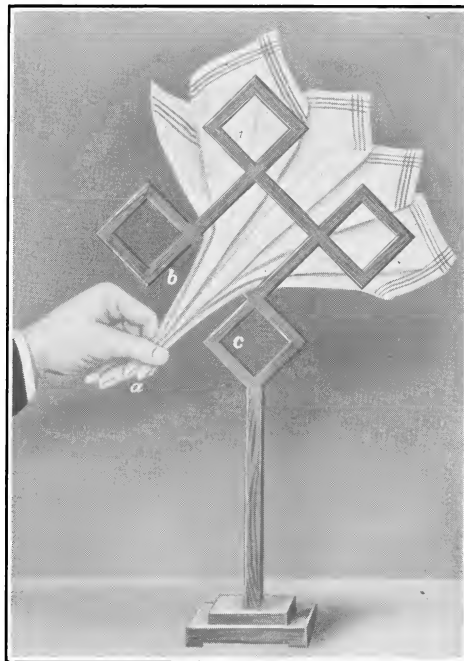


FIG. 37

trated in Figs. 37 and 38. The handkerchief, starting at the center, is first folded or gathered into plaits, and, as shown in Fig. 37, the center, or point, *a* is drawn through the diamond center of the stand. The lower corners are then drawn through the lower diamonds *b* and *c* and the upper corners are drawn through the upper diamonds. As shown in Fig. 38, the puff is made by pulling out the folds, as at *b* and *c*, and spread-

ing them until the puff is as nearly round as possible. At this stage of the operation, each corner of the handkerchief should be at the back of a diamond end of the stand. The rosette is then completed by bringing each corner through the diamond end and spreading it out in the manner indicated at *d*.

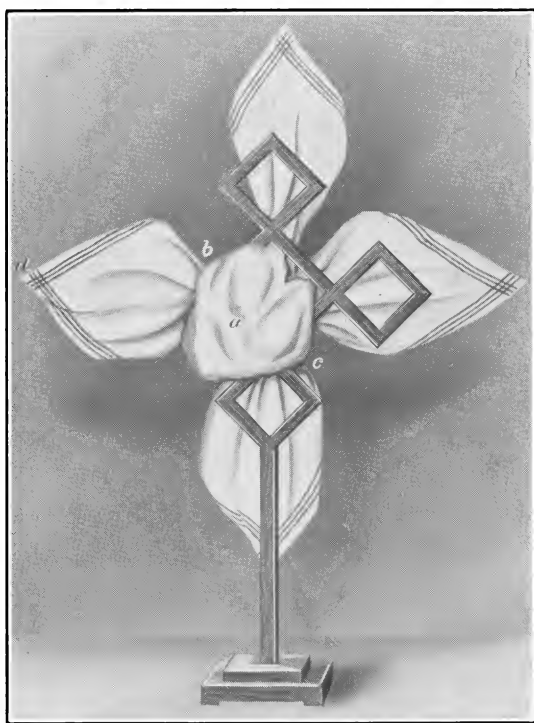


FIG. 38

In Fig. 39 is shown a handkerchief formed into a rosette on a diamond-ended stand, and in Fig. 40 is shown a muffler displayed in the same manner.

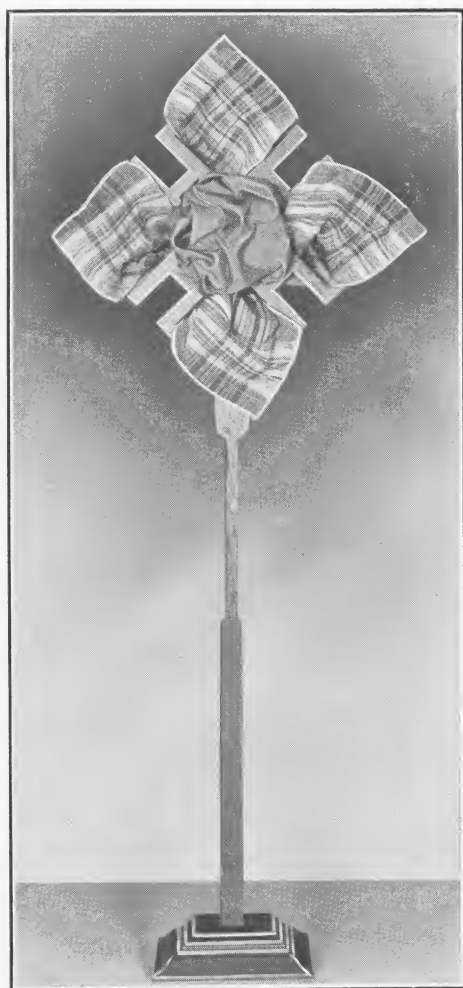


FIG. 39



FIG. 40



HANDKERCHIEF UNITS

12. Ring-Stand Units.— Fig. 41 illustrates a unit in which three handkerchiefs are draped on a triple-ring stand 48 inches high. The handkerchief in the center is formed

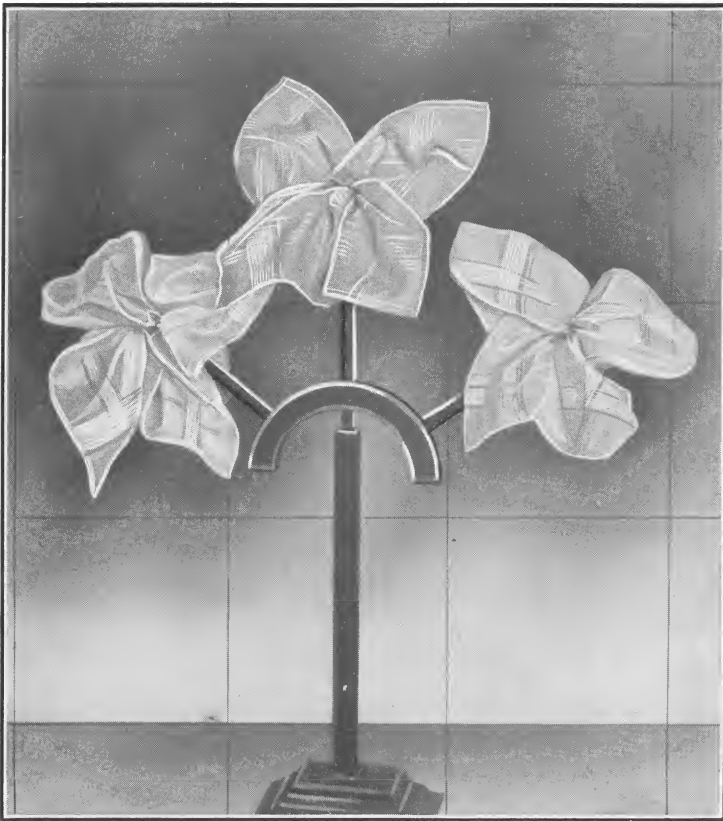


FIG. 42

into a rosette in the manner just described, but the ones at the top and the bottom are draped by simply drawing the point, or center, of the folded handkerchief through the ring from the front and then spreading the four corners.

In the unit shown in Fig. 42, three handkerchiefs are displayed on a fan-shaped triple-ring stand in the same manner as the top and bottom handkerchiefs shown in Fig. 41.

13. Tennis-Racket Units.—Fig. 43 shows an artistic handkerchief unit in which tennis rackets figure prominently.



FIG. 43

inently. The points, or centers, of the folded handkerchiefs are pulled through the mesh of the rackets and the ends are spread out in the same manner as those of the draped handkerchiefs in Figs. 41 and 42. In this unit, the upper corner

of the handkerchief draped on the upright racket is also inserted in the mesh, so that it will not droop. Each tennis racket rests against a display stand, and a leather belt with ends folded even is tied into a knot around the racket handles. If desired, a tied four-in-hand could be used instead of a belt.



FIG. 44

14. Bunched-Handkerchief Units.—Figs. 44, 45, and 46 show three attractive units made up of bunches of handkerchiefs just as they are received from the manufacturer; that is, tied with narrow ribbons. The handkerchiefs

in all these units are in boxes, which rest on regular box-easel stands. In Fig. 44, the four corners of the second handkerchief in the bunch are pulled out and arranged so as to

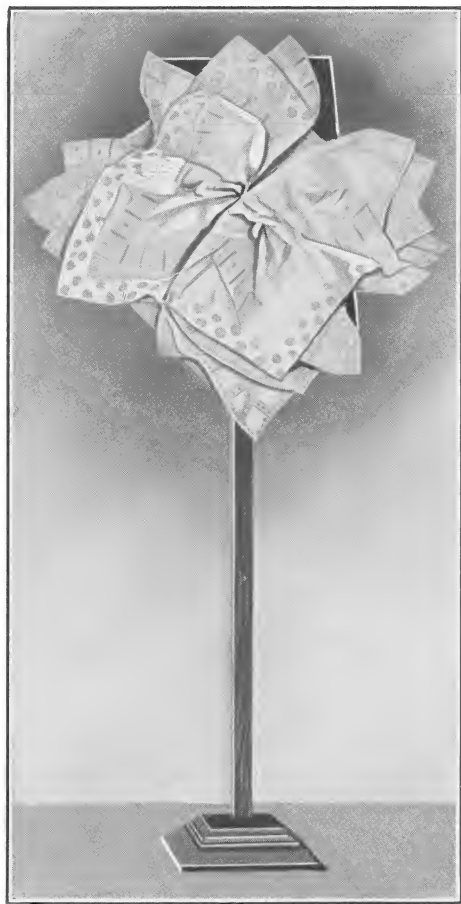


FIG. 45

come at the sides of the first, or top, handkerchief, forming an eight-pointed design. In Fig. 45, the corners of several of the handkerchiefs are pulled out and arranged so as to make a fluffy effect. The handkerchiefs in Fig. 46 are arranged

in practically the same manner as those in Fig. 44. In addition, a pair of gloves is suspended from the adjusting screw of the standard and a silk muffler is draped around the base of the stand. This treatment is advisable for stocky trims, as it tends to make the unit appear lower than it really is.

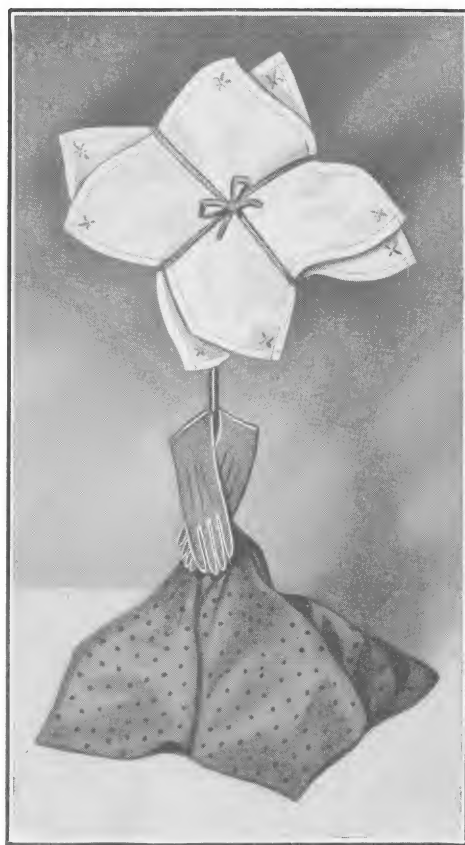


FIG. 46

15. Cane Units.—Handkerchiefs draped on canes are frequently used at the back of a display to give it height. A unit of this kind is shown in Fig. 47. The upper handkerchief is in the form of a rosette, which is formed in prac-

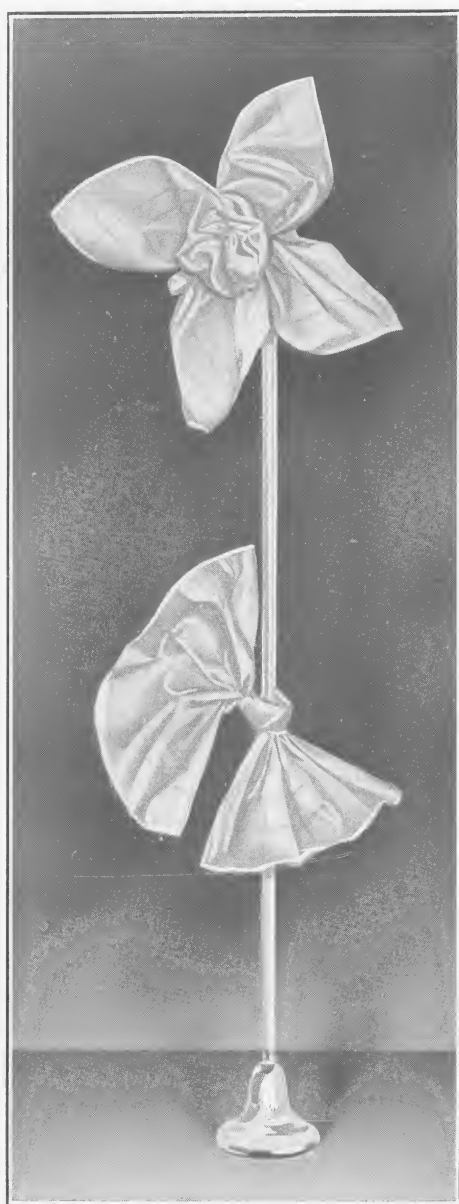


FIG. 47

tically the same manner as the ones previously described. It is held in place by means of a small rubber band, which, together with the folded part of the handkerchief, is slipped over the cane handle before the puff and the corners of the

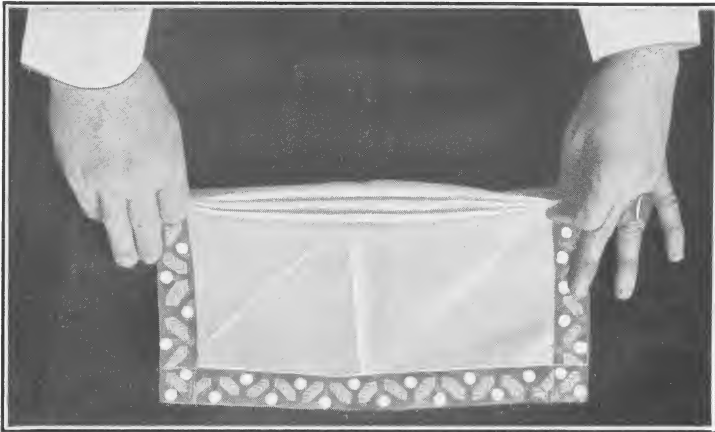


FIG. 48

handkerchief are pulled out and shaped. The other handkerchief is first gathered into about 1-inch plaits, in the manner shown in Fig. 48, after which it is simply tied on the cane and spread apart at the sides, as shown.

HANDKERCHIEF GROUPINGS AND DISPLAYS

16. In Fig. 49 is shown a neat grouping of handkerchiefs combined with neckwear. Three flat-top haberdashery stands are used. Over each of these stands is draped a handkerchief on which rests a four-in-hand. The ties at the sides are untied and the one in the center is tied. Back of the tallest stand, in the center, is a cane on which a handkerchief is draped in practically the same manner as the one shown in Fig. 47.

17. In the handkerchief grouping shown in Fig. 50 three pedestals draped with green plush serve as a founda-

tion. Boxes, of course, can be used for the same purpose if no pedestals are at hand. On the central pedestal is a box stand that supports a bunch of handkerchiefs with their corners pulled out in the same manner as those in the unit

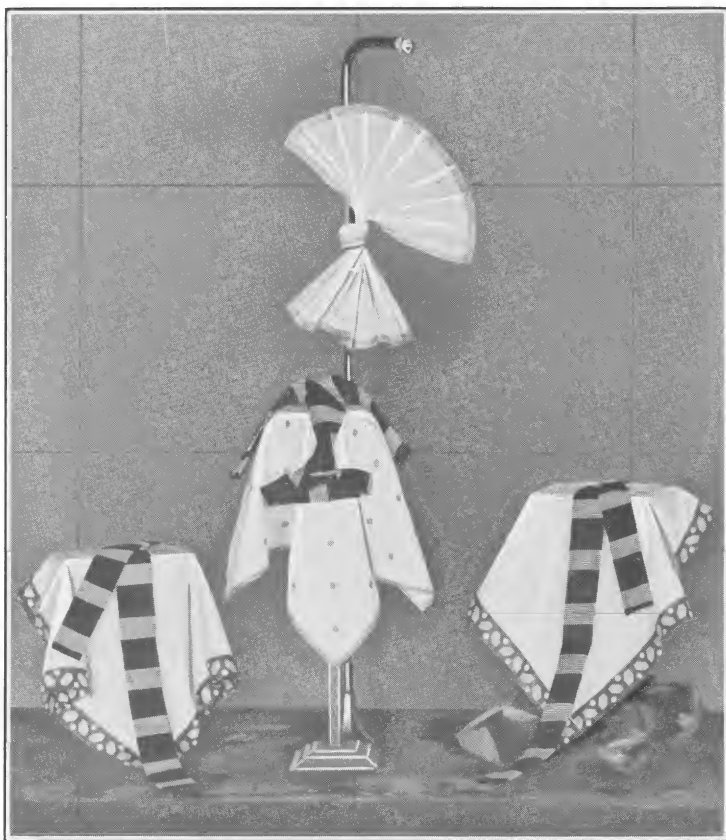


FIG. 49

shown in Fig. 45. A cane draped with a handkerchief also rests on this pedestal. On each of the other two pedestals and at the foot of the central one is a regulation hat stand draped with two handkerchiefs. The lower handkerchief on these stands is in the shape of a fan; it is first gathered

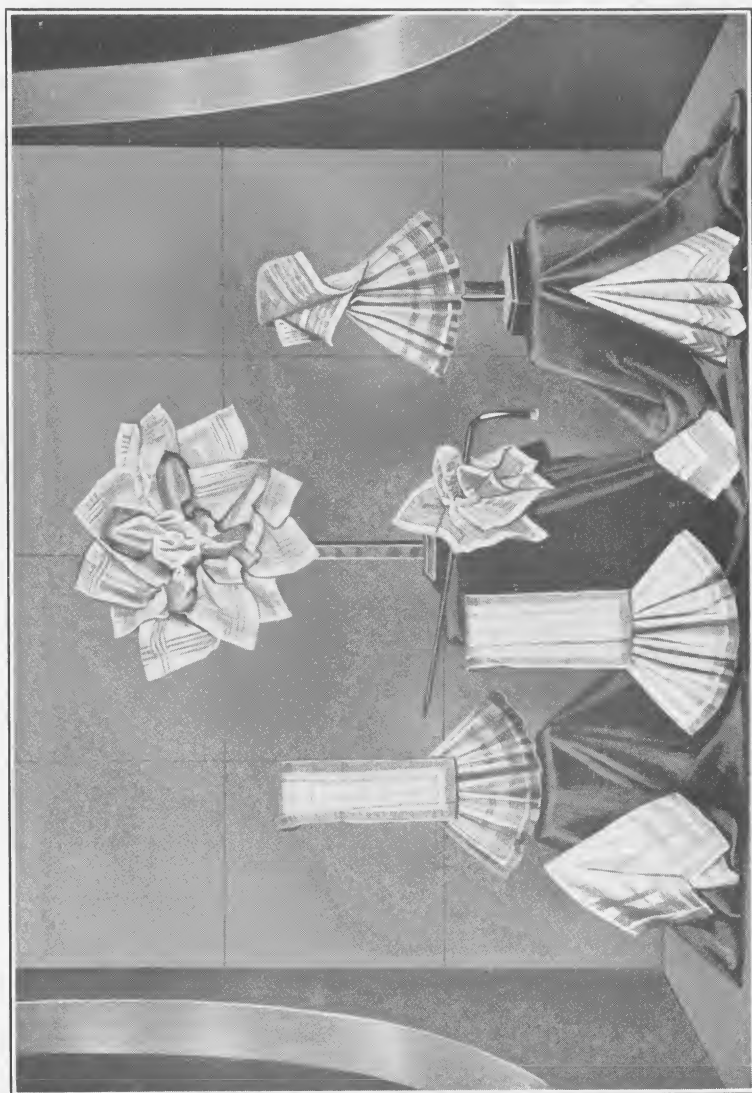


Fig. 50

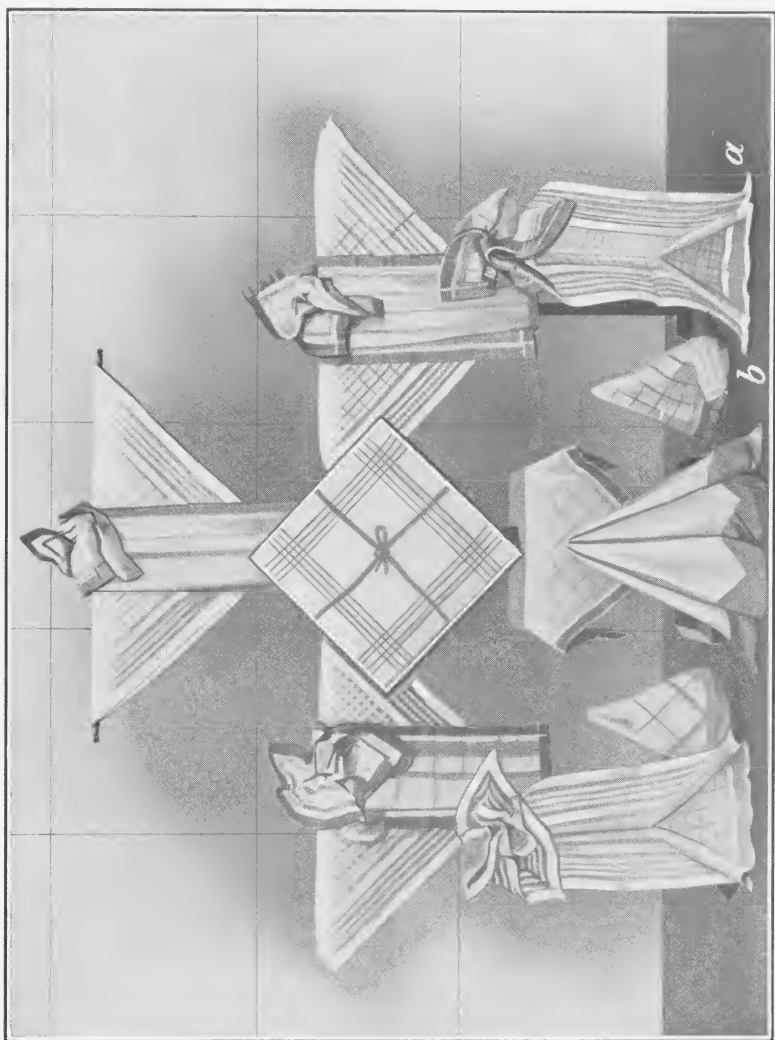


FIG. 51

into plaits in the manner shown in Fig. 48 and then doubled over and suspended from the adjusting screw of the stand by means of a rubber band. The handkerchiefs on top of the two stands at the left are in the form of an inverted box plait, and the top one at the right is simply folded and laid loosely over the stand top. On the floor covering at the right is a handkerchief with a quadruple-flute fold. Between this and the hat-stand unit is a handkerchief folded diamond shape, and at the extreme left is a handkerchief laid over a small stand without a top.

18. In the handkerchief display shown in Fig. 51 a pedestal and three **T** stands are the principal fixtures. The pedestal stands in the center of the display and is draped with a handkerchief. One **T** stand rests on top of the pedestal and the other two are on the floor at the sides. Each of these stands is draped with three handkerchiefs. The first one is thrown over the cross-rod so as to form a triangular fold; the second one, with a box-plait fold, is laid over the first; and the third, which is simply puffed, rests on top of the other two. In front of the **T** stand and resting on the pedestal is a box of handkerchiefs that leans against the rod ends of the two stands at the sides, and in front of the pedestal, on the floor, is a handkerchief with a quadruple-flute fold. At the sides are two small haberdashery stands on which are draped two handkerchiefs. The edges of the lower one are folded twice so as to meet at the center, and the corners are then turned back, as shown at *a* and *b*. The other handkerchief is simply puffed loosely on the stand top. Two handkerchiefs resting on the floor in the space between the main fixtures complete the display.

19. In the grouping shown in Fig. 52 are three uniformly draped **T** stands arranged in step fashion. Two handkerchiefs are draped on each stand. The upper corner of the lower handkerchief is pinned to the standard, and the lower corner is drawn out on the floor. Each of the side corners is then folded over twice, as shown, producing a neat drape. The upper handkerchief is draped over the cross-rod of the

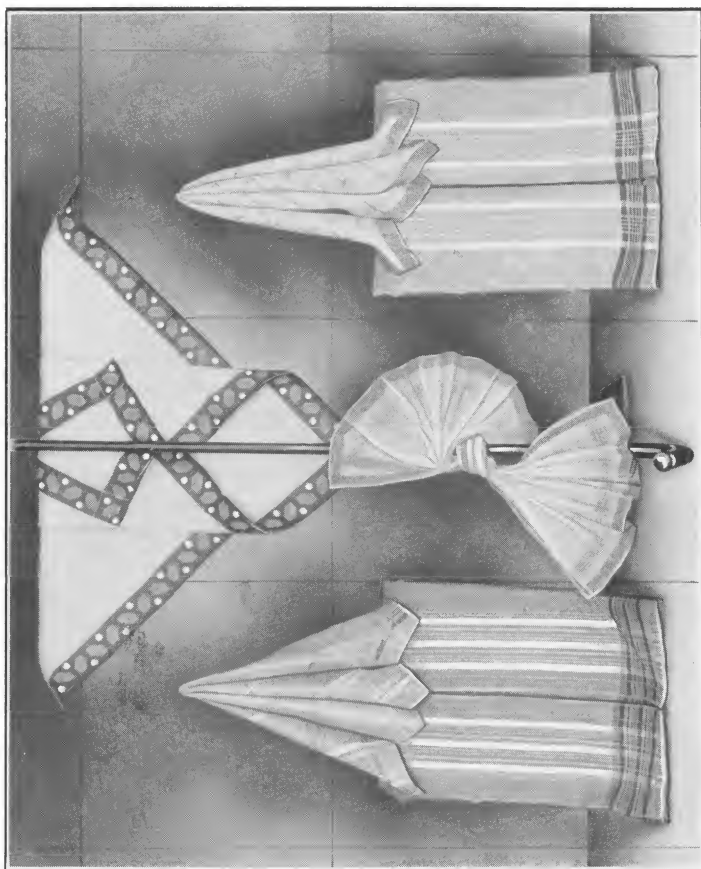
stand in the form of a double-cascade fold. A cane decorated with a handkerchief rosette leans against the middle stand. The rosette is formed first and then secured to the cane by means of a rubber band or a piece of twine or thread.



FIG. 52

20. In Fig. 53 is shown a simple grouping of three handkerchief units. The central unit consists of a **T** stand draped with two handkerchiefs. One of them is simply folded into triangular shape and laid over the cross-arm, and the other, in the form of a double-cascade fold, is laid on top of it.

A cane draped with a handkerchief in a manner similar to the lower one in Fig. 47 leans against the T-stand unit. Flat-top haberdashery stands draped with two handkerchiefs form the side units. The lower handkerchief in each unit is



simply laid over the stand, the edges of each being folded so that they meet in the center. The one resting on top of the stand is in the form of a quadruple-flute fold.

21. Fig. 54 illustrates a decidedly attractive grouping of handkerchiefs. Those on the floor at the rear are placed

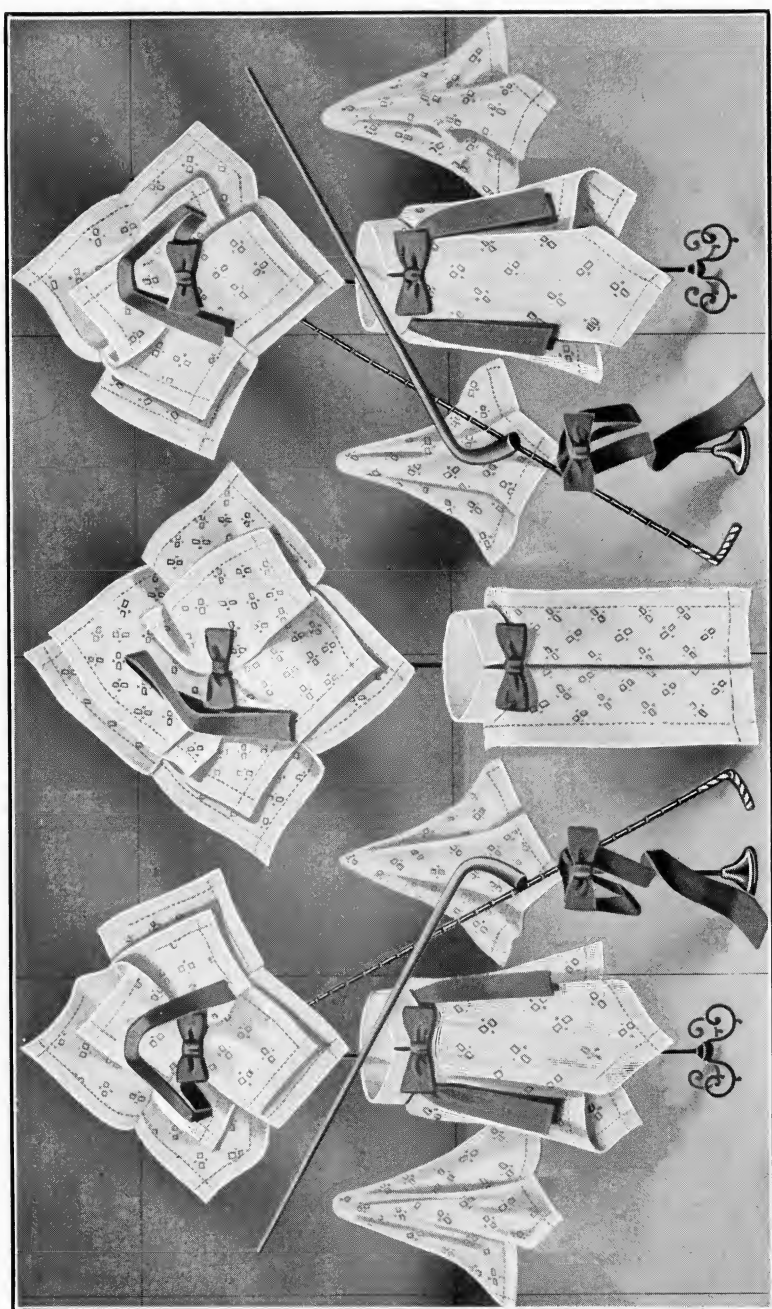


FIG. 54

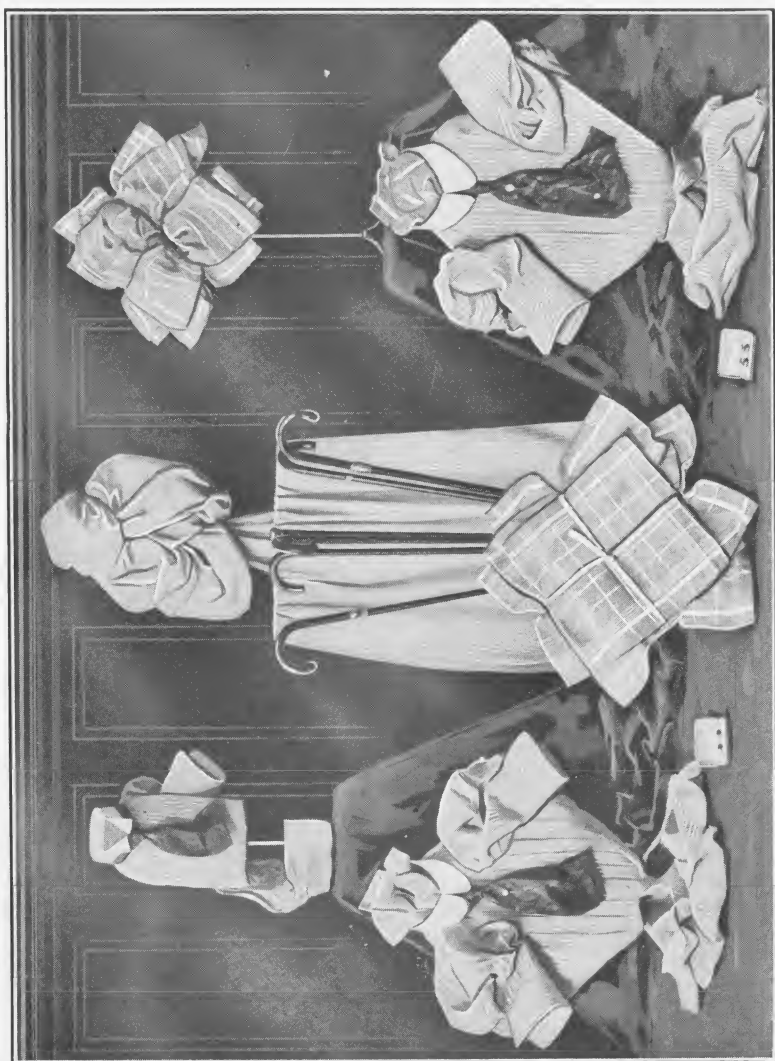


FIG. 55

over 12-inch standards without tops. Between them, resting on shirt easels, are three full bunches of handkerchiefs with which are displayed three string ties with a knot formed at one end. In the foreground are three small flat-top stands draped with handkerchiefs and collars and ties. A cane rests on the collar at each side, and between each of these units is a clip stand that supports a cane as well as a draped bow tie. As will be observed, the inverted box-plaited handkerchief and collar and tie on the stand in front present the unique appearance of a shirt fitted with a collar and tie.

22. Fig. 55 shows a good example of a compartment trim in which handkerchiefs, shirts, and shirting of the same color are shown in combination. The handkerchiefs are shown in full, original bunches taken out of stock boxes. The plainness of these bunches is greatly relieved by pulling out the corners of some of the handkerchiefs, as described in Art. 14. The shirt and shirting units are similar to those shown in *Shirts and Shirtings*, Part 2, and for this reason will not be described here.

DEVICES FOR DISPLAYING HANDKERCHIEFS

IMPROVISED FIXTURES

23. In case it is necessary to give height to a handkerchief display at a time when there is a scarcity of regular display fixtures, fixtures similar to those shown in Figs. 56 and 57 can be quickly made by the trimmer. These fixtures consist of two upright strips of wood about 5 feet long, between which are cross pieces about 1 foot long. These strips, beginning a few inches from the top, are spaced about 12 inches apart. They may be secured with nails or with screws. The fixture in Fig. 56, as shown, is made with a base, while that in Fig. 57 is fitted with hooks at the top so that it can be suspended from the ceiling of a show window or a show case.

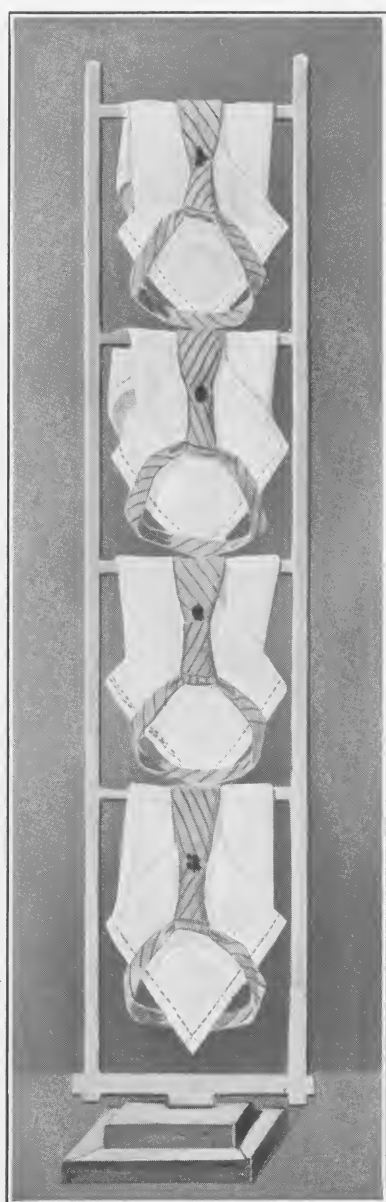


FIG. 56

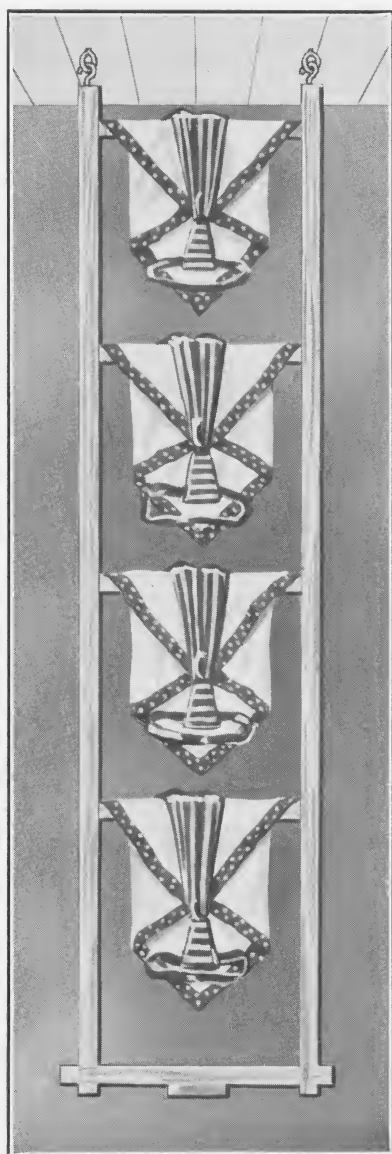


FIG. 57

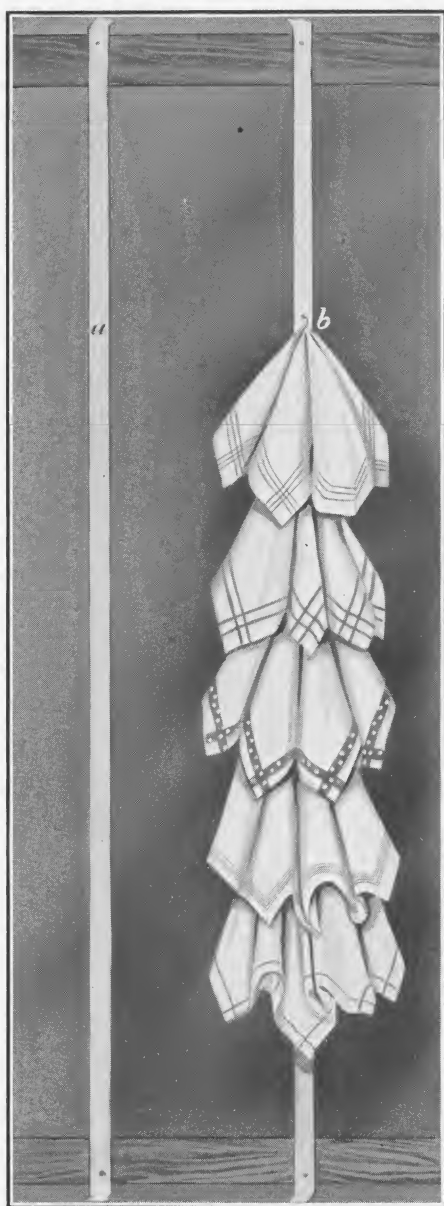


FIG. 58

USE OF TAPE IN HANDKERCHIEF DISPLAYS

24. In making stocky displays of handkerchiefs, cotton tape will be found decidedly useful, particularly in forming backgrounds. At *a*, Fig. 58, is shown a piece of tape fastened at the top and the bottom of a show window, and at *b* is shown the method of draping handkerchiefs on it. The handkerchiefs, after being folded are fastened to the tape by means of small pins bent in the shape of a hook. Each handkerchief, as shown, overlaps the other about 2 inches and in this way covers the pins. Displays made up in this manner are often utilized by the large stores during the Christmas holidays.

25. Fig. 59 shows a stocky handkerchief display that not only serves to illustrate an excellent use of tapes, but should be the means of inspiring other displays of this kind. It consists of a large frame in front of a picture showing Mt. Vesuvius in eruption and a boat tossing on the waves. The large frame stands near the front of the show window. Its center is in the form of a scrollwork design, and from the scrollwork to the outside edges of the frame is a covering of dark silesia. Unfolded handkerchiefs are pinned to the silesia, and puffed handkerchiefs are fastened to the outside edges of the frame as well as to the scrollwork design. Tapes covered with tubular puffing form the lattice-work effect in the circles of this frame, although plain cotton tape or narrow ribbon would be just as effective. The frame of the mechanical feature, which is several feet behind the large frame, is also covered with puffed handkerchiefs; and from the small half circle on top of it to the top edge of the scrollwork radiate eleven tapes to which folded handkerchiefs are pinned in practically the same manner as is illustrated in Fig. 58. Handkerchiefs in boxes and arranged in fluffy effects are placed at the sides of the mechanical features as well as along the bottom of the entire display, giving to it a decidedly attractive appearance. At each side, between the scrollwork opening and the display behind it, is placed a palm, which

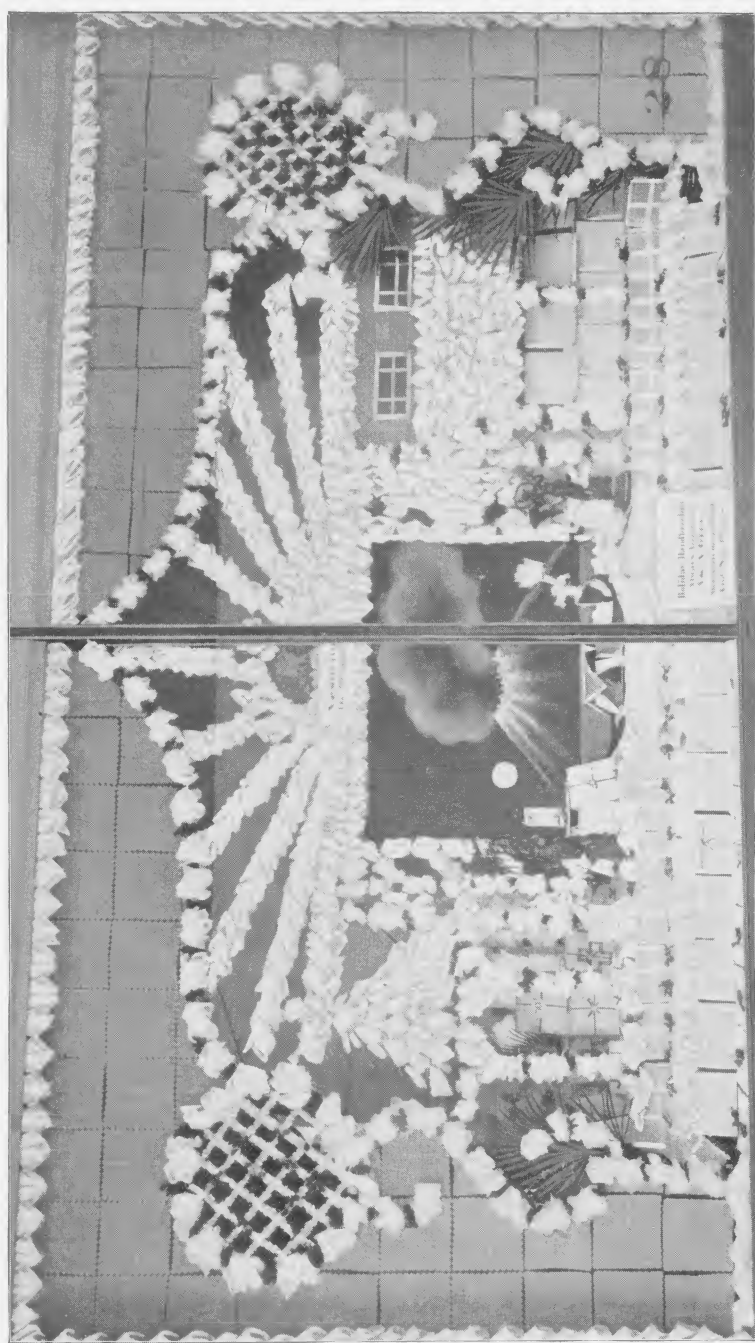


FIG. 59

fills in the space and at the same time adds to the display. Mechanical displays of the kind shown in the illustration are described in detail in another Section.

WOOD AND WIRE-NETTING DISPLAY DEVICES

26. In many instances, design foundations on which to display handkerchiefs are made of wire poultry netting and

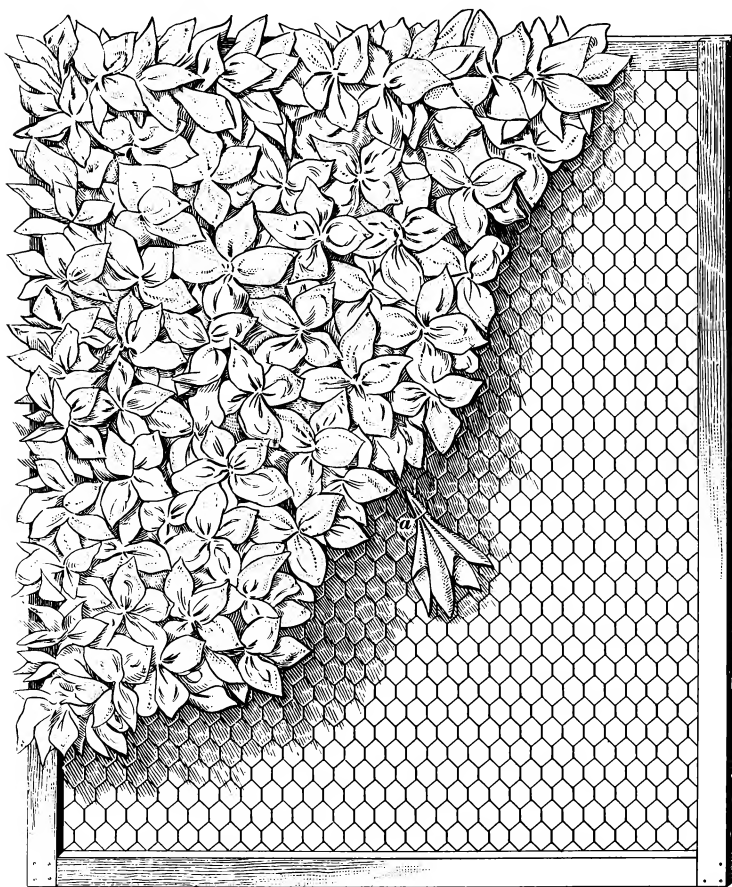


FIG. 60

wood. The number of designs that can be formed of these materials seems to be unlimited. Panels for backgrounds, columns for displays, letters for special signs, as well as devices for particular occasions, such as flags, sailboats, animals, etc.—all these and many other fixtures are of easy construction.



FIG. 61

27. Background Panels.—Fig. 60 shows a wooden frame covered with light-weight poultry netting, and at the same time it illustrates the method of placing handkerchiefs on the netting. As shown at *a*, the handkerchiefs are simply gathered into folds at the center and inserted through the wire mesh, after which the ends are spread out. Panels of this kind are useful for forming the backgrounds of handkerchief displays, and many good designs can be worked out on such frames by using both plain white handkerchiefs and those with colored borders. For example, a good effect can be secured by forming a center, or field, of white handkerchiefs and surrounding it with a border made of handkerchiefs that have fancy colored borders.

28. Columns.—Columns on which to display handkerchiefs in the manner just described can be made by bringing together the two edges of a piece of wire netting and then fastening them.

The diameter of the column will, of course, depend on the length of the piece of netting that is used. Wire columns for supporting arches or some similar device must be extra strong. Such columns are therefore braced in the manner shown in Fig. 61; that is, with four

strips of wood. The netting is secured to these strips with small double-pointed tacks, or staples, as shown.

29. Centerpiece Designs.—In Fig. 62 are shown three centerpiece designs in the shape of a shield, an oval, and a heart. They consist of wooden frames covered with poultry netting, although the frames can be made of extra-heavy wire if desired. These designs are shown simply to give an idea of the construction, as there are any number of designs that can be worked out for centerpieces of displays.

30. Handkerchief Letters and Signs.—Letters formed of wood or of wire and then covered with folded handkerchiefs are often used in the large stores in making

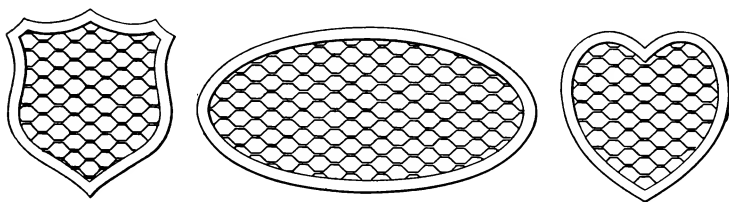


FIG. 62

signs for show windows, interior displays over the handkerchief department, or fancy arches over aisles or counters. Such signs are usually worded, "Special Sale," "Christmas Sale," "Handkerchiefs," "Handkerchief Department," etc.

Fig. 63 illustrates the method of making letters for signs of this kind. As shown in views (a) and (b), the letters are first shaped by nailing strips of wood together. Next, they are wrapped with either cheesecloth or silkoline, as shown in (c), and, finally, they are covered with handkerchiefs, as shown in (d). Either white or light shades of material are best for wrapping the letters. It is first torn into narrow strips and made into a roll; then, starting at the top of the letter, the material, which is held in the right hand, as shown at a, view (c), is wrapped around carefully so as to form smooth, even edges, as shown at b. Sometimes, instead of wrapping with cloth, the letters are painted with cold-water

paint. The handkerchiefs, as shown in (d), are fastened to the letter by wrapping thread around both the folded handkerchiefs and the wood. This method of securing the handkerchiefs should be employed whenever possible, as they are

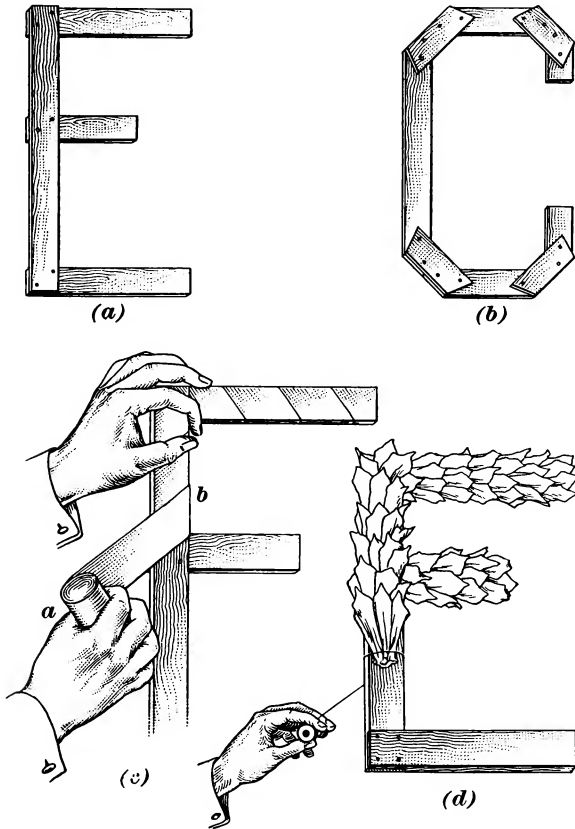


FIG. 63

held firmly in place without the use of pins, which often mar the fabric to some extent.

Fig. 64 shows a sign made up of such letters. It consists of a suitable frame covered with wire netting, to which the letters are secured by means of double-pointed tacks driven

in at the back. Wire, of course, can be used to fasten the letters, if desired. The wire netting of such signs always

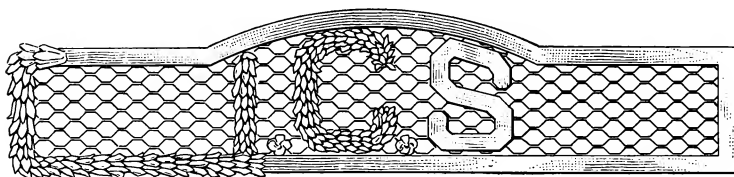


FIG. 64

looks well if painted with gold paint or some light shade of paint. Dark paint, however, should not be used for this purpose, as it makes the handkerchiefs appear soiled. The letters are always covered with handkerchiefs before placing them on the signs.

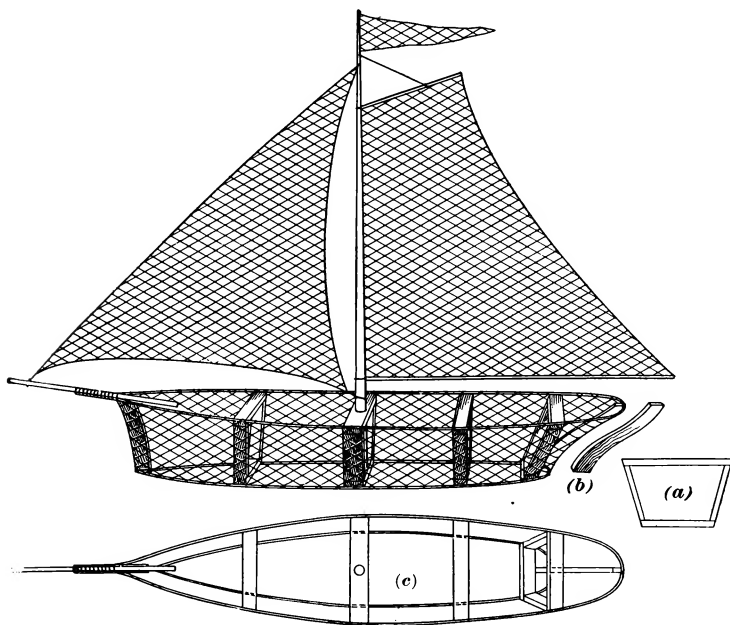


FIG. 65

31. Sailboat for Displaying Handkerchiefs.—In Fig. 65 is shown a sailboat foundation on which to display

handkerchiefs. A device of this kind is sometimes used in displays announcing a special sale of handkerchiefs. Four rough frames, as shown in (a), are used for the body of the boat, and for the stern a piece of wood with a double curve, as shown in (b), is employed. Two pieces of heavy wire shaped as shown in (c) form the edges of the boat, and around the framework of wood and wire is placed wire netting. This is held securely in place by turning its edges over the top wire. The sails and the flag are simply formed out of wire netting and secured to the mast with small wires.

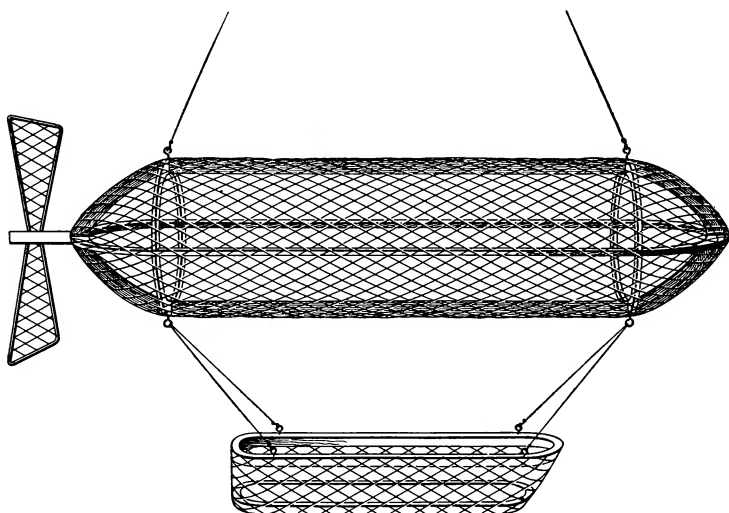


FIG. 66

32. Airship for Displaying Handkerchiefs. In Fig. 66 is shown an airship design on which to display handkerchiefs. Such devices never fail to catch the eye if placed in the rotunda of a store, no matter whether they are stationary or in motion. The wooden framework of the airship consists of four strips of wood fastened to two small hoops. These strips have quarter circles at their ends, so as to give a good shape to the ship. Wire netting is fitted around this framework, being held in place by means of double-pointed tacks driven into the wood. The propeller, which is attached to

a small stick at the stern of the ship, is shaped out of heavy wire. The basket consists of two small oval-shaped wooden frames covered with wire netting. It is suspended from the ship by means of wires fastened to small rings. At the top of the ship are two more small rings to which wires are attached so that it may be suspended from the ceiling of the storeroom or the show window.

UNDERWEAR, HOSIERY, AND BEDROOM WEAR

UNDERWEAR DISPLAYING

REMARKS

1. In order to bring out its value, **underwear** should receive as much attention from the window trimmer as any other article of men's furnishings. Hosiery and bedroom wear, such as pajamas, nightshirts, etc., are about the only lines of men's wear that can be displayed to advantage with underwear; indeed, the trimmer that exhibits outer wear, as clothing, hats, neckwear, etc., in conjunction with underwear would undoubtedly be criticized as one lacking in good taste.

Underwear is made in various grades, from cheap cotton to high-grade wool, and in many shades. There are practically two styles of underwear for men—the *two-piece suit*, consisting of a shirt and a pair of drawers, and the *union suit*. Undershirts have either long sleeves or short sleeves—in some cases, no sleeves—and the drawers are either ankle length or knee length. The same thing is true of the shirt and drawer parts of union suits. Thus, with the various styles, grades, and shades of underwear now to be had, trims can be arranged to suit the season, as well as to comply with some color scheme.

Practically all underwear is received from the manufacturer in cardboard boxes that hold from two to six garments each.

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When taken from the boxes and unfolded, the body and sleeves of a shirt, as well as the legs of a pair of drawers, will be found to have creases. These creases, or *box folds*, as they are called, are useful, because many underwear units are formed by simply draping the garments over the stands at the folds.

2. The fixtures and stands used in displaying underwear are similar to those used for shirts. Metal ring stands, like fixtures 18M, 21M, and 54M, and metal-rod stands, like fixtures 6M to 14M, inclusive, are suitable for low underwear trims, as are also any of the wooden display stands similar to these in design. The large display fixtures for showing underwear include fixtures 63M, 65M, 66M, 67M, and any other fixture of like design. Rods suspended from the ceiling by means of chains are sometimes used if there is a scarcity of regular rod fixtures, but such devices are never employed in the windows of the better class of stores. Papier-mâché clothing forms find considerable use, especially when it is desired to bring out the style and fit of underwear. Underwear boxes, as is the case with other boxes in which men's furnishings are packed, also figure largely in displays of undergarments.

In the units, groupings, and displays of underwear that follow many ideas in regard to arranging this line of wearing apparel on the various kinds of fixtures are brought out. These should be the means of helping the beginner to form displays of this line of merchandise that will serve to attract the right kind of attention—that is, attention that will lead to the sale of the goods.

UNDERWEAR UNITS

3. Rod Units of Undershirts.—Fig. 1 shows a rod unit in which two undershirts are laid over the fixture rod at their original stock folds, and one—the central one—is laid over the rod so as not to hang down so far. The plainness of this unit could be greatly relieved by placing the central garment on the rod at an angle.

4. Fig. 2 illustrates a standard hang for undershirts to be displayed on rod fixtures. The first step in forming this unit consists in placing the undershirt over the rod at its

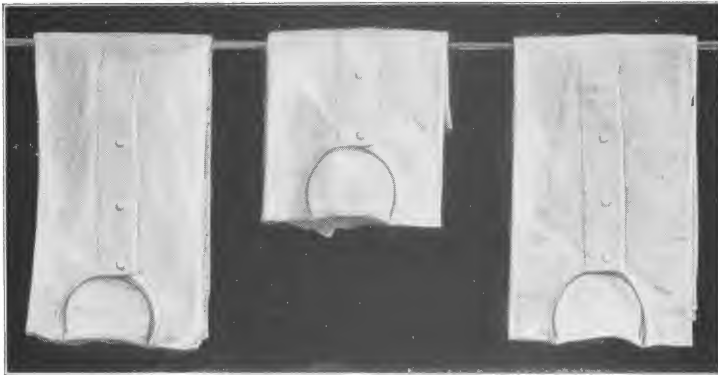


FIG. 1

middle stock fold, as shown in Fig. 3. The shirt is then shoved together on the rod until it assumes the shape shown in Fig. 4, after which each sleeve is draped by bringing it up from behind and allowing it to rest on the rod, as shown in Fig. 2. Care should be taken to have each sleeve rest on its edge. If it is allowed to lie flat, the effect of the drape will be spoiled.

5. Two excellent undershirt units suitable for stocky displays on rod fixtures are shown in Figs. 5 and 6. The garment has to be unfolded before either of these drapes can be made. In Fig. 5, the skirt of the undershirt is gathered at one corner and pinned to the fixture rod, as shown at *a*, and the sleeves are placed together evenly and laid over the

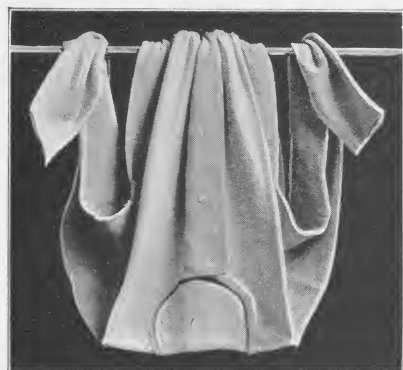


FIG. 2

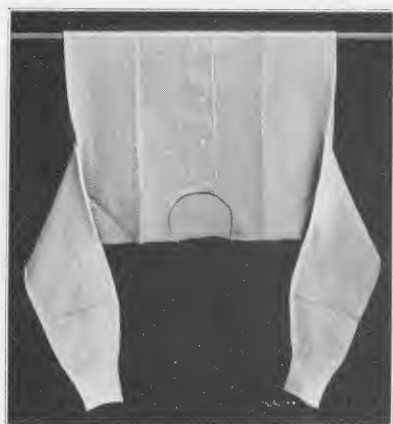


FIG. 3

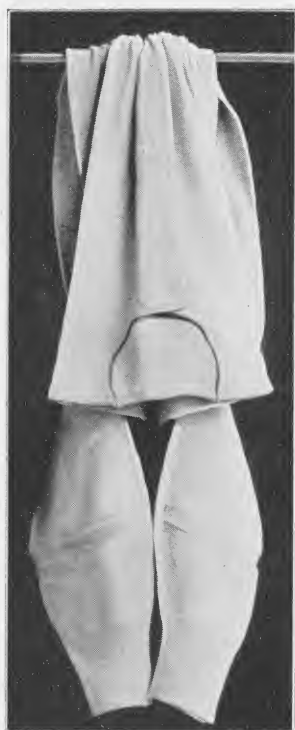


FIG. 4

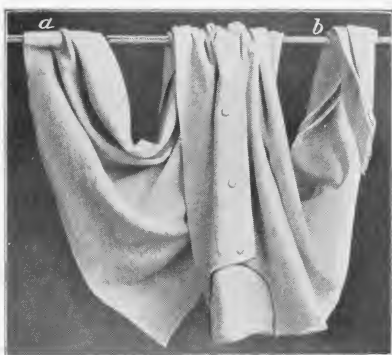


FIG. 5



FIG. 6



FIG. 7



FIG. 8

rod, as at *b*. In Fig. 6, the skirt of the shirt is gathered in folds and then wrapped once around the rod, as shown at *a*, and the sleeves are laid over the rod in the manner shown at *b*.

6. Rod Units of Underdrawers.—Fig. 7 shows a common drape for men's drawers. To form this style of unit, the drawers are first folded in the manner shown in Fig. 8; that is, the garment is spread out flat with its front part downwards and the legs are folded back so that the ankle



FIG. 9



FIG. 10

bands extend their full length beyond the waist band. The drawers are then folded together with the legs inside, forming the shape shown in Fig. 9. The folded garment is next gathered across the middle into two longitudinal plaits, as shown in Fig. 10, after which, by folding it across the center, it will appear as in Fig. 7, ready to be placed over any horizontal-rod or T-stand fixture.

7. Figs. 11 and 12 show two methods of draping under-drawers on rod fixtures. To form the unit shown in Fig. 11,

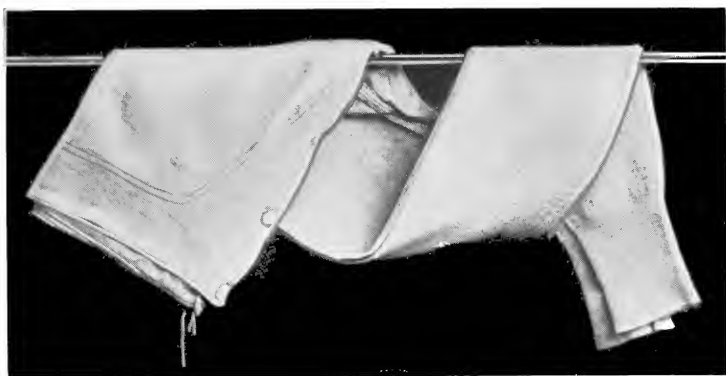


FIG. 11

the legs of the drawers are folded together evenly and the garment is then draped twice over the rod.

Two pair of drawers are used in the unit shown in Fig. 12.



FIG. 12

The first, or under, pair is full'd, or gathered into folds, on the rod, the edges being pinned tight, as shown at *a* and *b*, so as to hold them in the desired position. The second, or upper, pair, which is folded in the manner described in Art. 6, is laid over the rod, between the legs of the first garment. The ankle bands of the under pair of drawers are then brought up from behind and crossed over the second garment, as shown.

8. Rod Units of Underwear Suits. Figs. 13, 14, and 15 show three rod units of shirts and drawers.



FIG. 13

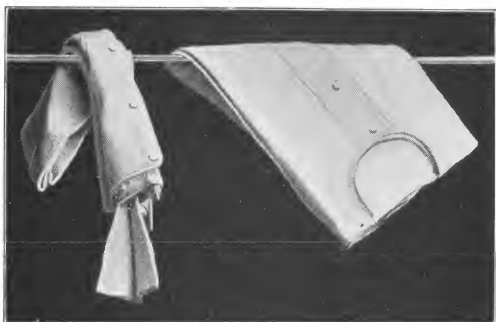


FIG. 14

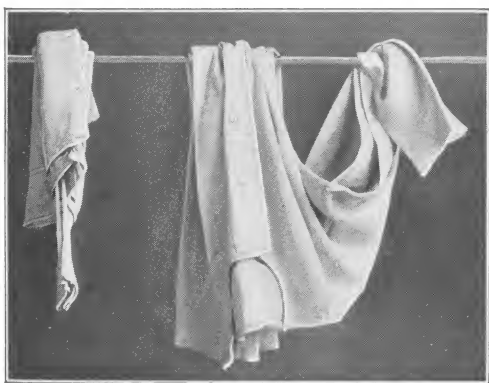


FIG. 15

In Fig. 13, the shirt is draped in the same manner as the garment in Fig. 2, and the drawers, in the same way as the pair in Fig. 7. A double- or single-rod fixture or stand filled with these two styles of drapes placed alternately will make an attractive underwear display.

In Fig. 14, the shirt, in its original box folds, is laid diagonally on the rod. The drawers are arranged in the same manner as those in Fig. 7, except in this unit the end that



FIG. 16



FIG. 17

hangs down over the back of the rod is pulled to one side, so as to fill in the space well.

In Fig. 15, the shirt is laid over the rod and shoved together, and both sleeves, with the wristbands even, are drawn up over the rod at one side, thus giving the body of the shirt a slight twist. The drawers are draped in the same way as those in Fig. 7.

9. Floor Underwear Units.—For arranging floor units of underwear, flat-top stands, low cross-rod stands, and stands with ring ends will prove to be the most suitable.

Figs. 16 and 17 show two common floor units of underwear. The foundation of each of these units consists of a folded undershirt laid over a regulation flat-top haberdashery stand. On top of the shirt in Fig. 16 is another shirt arranged so as to make an upright drape, and in Fig. 17 a pair of drawers is used as a top piece. To arrange the drawers in the manner shown, hold them up by the crotch so that the legs and body hang down and the buttons face the front. Then, cross the

drawer legs and form a mound of the rest of the drawers by dropping the garment carefully into position on top of the undershirt supported by the stand.

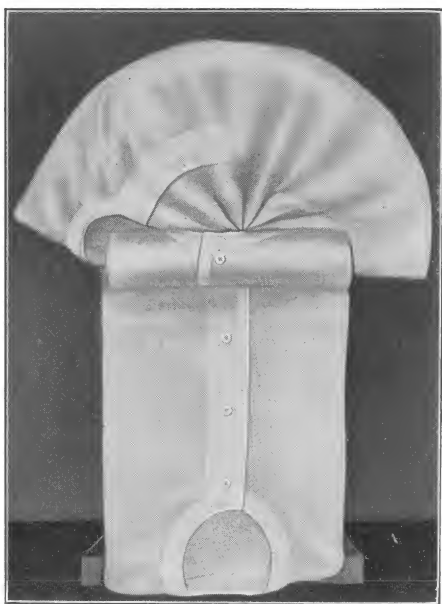


FIG. 18

10. Fig. 18 shows a floor unit made up of three undershirts neatly arranged on a flat-top stand. The lower undershirt is laid on the stand just as it comes from the box; that is, without unfolding. On top of it is a second shirt folded double, and on this

shirt is a third arranged in the shape of a fan. This drape is made by gathering the garment into plaits at one side and fastening them together with a rubber band.

The floor unit shown in Fig. 19 is similar to the one just described in that the same style of stand is used and the undershirt at the top has the same style of drape. A pair of drawers is tastefully arranged on the stand, and at one corner is placed a pair of socks. The socks add considerably to this unit.



FIG. 19

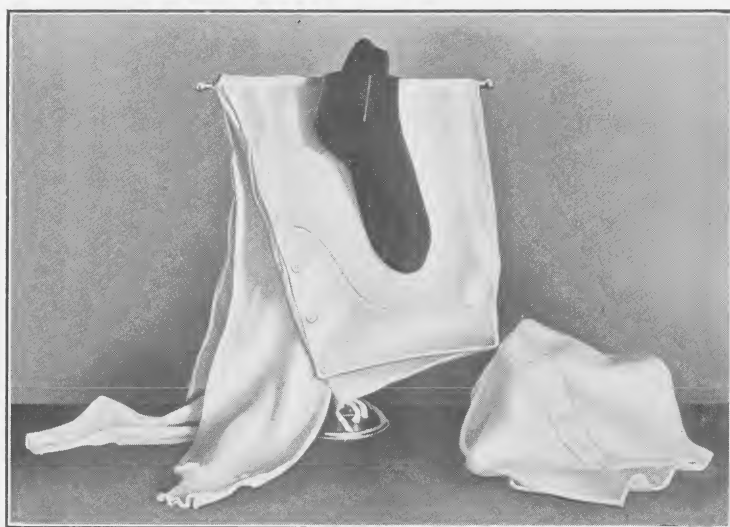


FIG. 20



FIG. 21



FIG. 22

11. In the floor unit shown in Fig. 20, a pair of drawers is draped over the top of a small cross-rod stand. The legs of the drawers are pulled out at the left side and spread gracefully on the floor, and on top of this garment is draped a pair of socks. At the right of the stand draped with the drawers is a folded undershirt resting on a collar box.

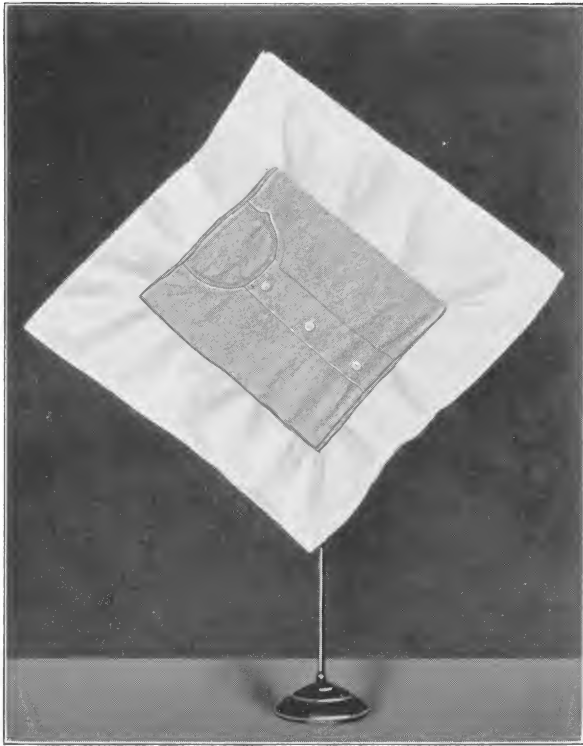


FIG. 23

12. Box Units.—Figs. 21 to 24, inclusive, show four units in which boxed underwear is featured. These units are, of course, just as really floor units as are those already described, but they are here classified as box units in order to distinguish them from others.

In the unit shown in Fig. 21, a pair of underdrawers is draped over a shirt case, and on top of this garment, resting

on the easel, is a box of undershirts arranged diagonally. The unit shown in Fig. 22 is the same as that shown in Fig. 21, except that the drawers are draped in a different manner.

In Fig. 23 is shown a unit consisting simply of a box of undershirts resting on a shirt-easel stand. A sheet of tissue paper, however, is placed under the shirt that shows. Using tissue paper—either white or colored—in this way is a good plan, as it greatly relieves the plainness of a unit of this style. The unit in Fig. 24 is practically the same as the one in Fig. 23; in fact, the only difference is that a pair of drawers is draped over the box of shirts.

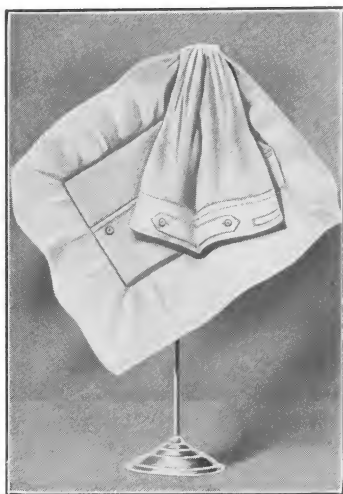


FIG. 24

13. Use of Canes in Underwear Units.—

In arranging underwear displays, bamboo as well as other kinds of canes will be found useful. Fig. 25 shows a floor unit of underwear in which a bamboo cane is utilized. The cane is fastened to the standard of an upright stand so as to rest in a diagonal position, and on it is draped a pair of drawers. The seat of the drawers is pinned to the standard, and one leg is brought down and laid over the cane handle, while

the other one is brought up and folded over the end of the cane. A folded undershirt is pinned to the top of the standard, hanging down just far enough to cover the seat of the drawers. This style of unit is decidedly neat for one made up of underwear, and can well be used in displays of the better class.

14. Glass-Shelf Underwear Units.—Glass shelves will prove valuable when it is desired to get up an artistic

display of underwear. Fig. 26 shows an underwear unit in which a glass shelf figures prominently. The glass rests on a pedestal, and on it are arranged three undershirts and a pair of drawers. The drawers are simply unfolded and laid over the shelf at the center, the waist band, with the buttons facing the front, reaching the floor. Resting on the drawers



FIG. 25

is a flat-top haberdashery stand supporting a shirt folded so that the neckband is at one side. At the right and the left of this is another small flat-top stand supporting an undershirt, the sleeves of which are crossed, as shown. Behind the glass shelf is a triple-ring stand resting on another pedestal. On this stand are tastefully arranged an undershirt and a pair of socks. The skirt of the shirt is drawn through the

upper ring and the wristband of each sleeve is pulled through a side ring. The socks are simply laid over the rod—one on



FIG. 26

each side of the standard—so that their toes point toward each other.

UNDERWEAR GROUPINGS AND DISPLAYS

15. In Figs. 27 and 28 are shown two similar underwear groupings. In the center of the grouping illustrated in Fig. 27 are two units consisting of two stock-folded undershirts resting at a slight angle on the rods of two cross-rod stands. Over each of these shirts is laid a pair of drawers

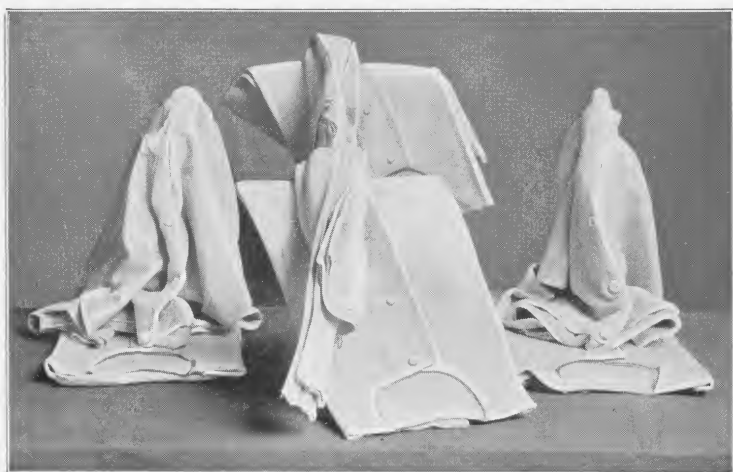


FIG. 27

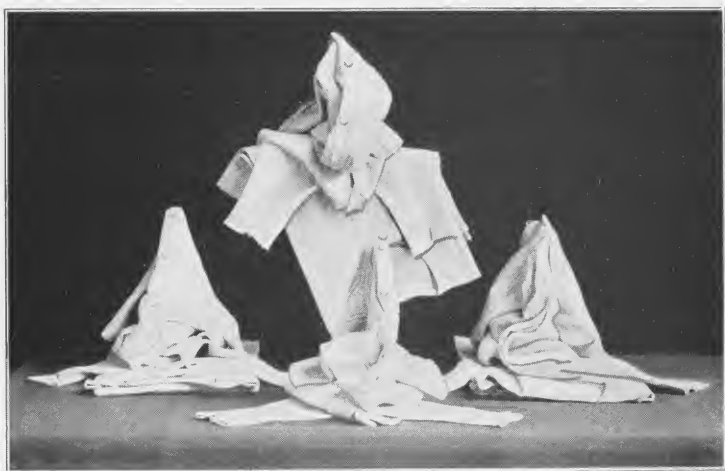


FIG. 28



FIG. 29

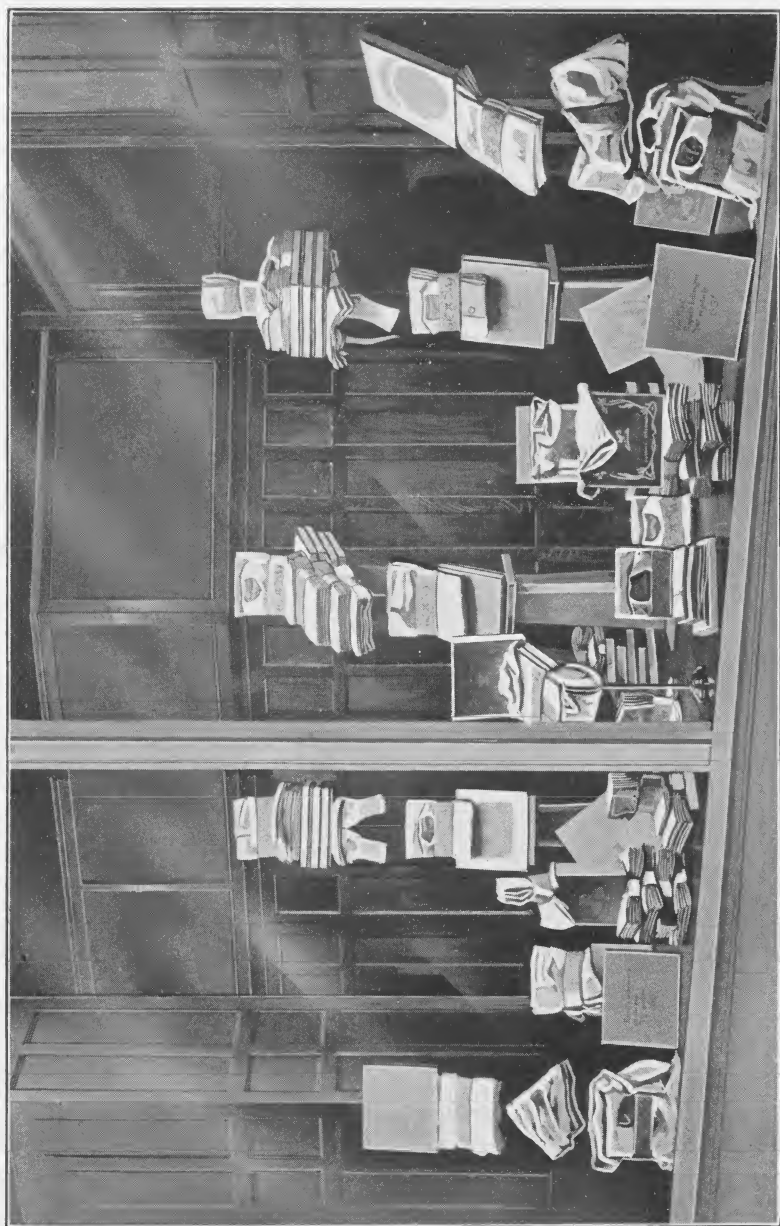


FIG. 30

folded in the manner described in Art. 6. On each side of these central units, lying flat on the floor, is a stock-folded undershirt on which is placed another undershirt draped so as to form a pyramid, the buttons of the shirt facing the front.

In Fig. 28, the central unit consists of a stock-folded undershirt laid over a cross-rod stand. On it, as well as in front of it, is a pair of drawers draped in pyramid style, and at the sides are units that are practically the same as the side units in Fig. 27. In this grouping, however, drawers instead of undershirts are placed on the garments lying flat on the floor.

16. Fig. 29 shows a compartment trim consisting of two-piece underwear suits. The underwear is draped on shirt-easel stands and canes, in a manner similar to the garments shown in Fig. 25. Some of the stands rest on the floor and others are on pedestals and glass shelves. The spacing and arrangement of the several units are clearly shown in the figure. A show-card in the foreground adds considerably to this display. Although intended for a compartment window, this underwear display could be converted into a stocky trim by placing a few boxes of underwear here and there on the floor and between the stands; also, if about half of the merchandise in the display were taken out, it would make a suitable display for a fashionable haberdashery shop.

17. Fig. 30 shows a neat display of boxed and folded underwear. At the rear are three pedestals that support flat-top stands on which both bundles and boxes of underwear are tastefully piled. In addition, a box and a bundle of garments taken from a box rest on top of the pedestal and against the standard of the display stand. Flat-top stands supporting bundles and boxes of underwear also rest on the floor. One of these stands is in the center of the trim and the others are at the sides. The remainder of this display consists of boxed and folded underwear artistically arranged on the floor and two show-cards announcing the grade and price of the garments. This display could be greatly improved by placing draped units between the high stands in the rear of the show window.

MEN'S HOSIERY DISPLAYING

REMARKS

18. Men's hosiery, also known as *socks* and *men's hose*, is made in many colors and in a large variety of patterns, including figures, stripes, etc. It can therefore be truthfully said that hosiery is almost as suitable as neckwear for brightening a display. Many effective units and groupings can be formed from socks alone, but, as a rule, it is advisable to show other articles of men's wear with them. Hosiery forms, horizontal-rod fixtures, small **T** stands, and haberdashery stands are the principal fixtures used for displaying socks. The boxes in which they are packed are also utilized to some extent. Usually, a box contains a half dozen pair of socks, and each pair is folded over once at the instep. This stock crease, like the creases in other folded merchandise, will be found useful in arranging hosiery displays, as will be seen in many of the examples of units and displays that follow.

HOSIERY UNITS AND DISPLAYS

19. Rod Units.—In Figs. 31 to 35, inclusive, are shown several rod units that bring out the standard folds, hangs, and arrangements for men's socks.

In forming the unit shown in Fig. 31, four pair of socks are folded straight across at the ankles and laid over the rod. The toe of the upper sock of each pair is then turned back and laid over the rod. In Fig. 32, three pair of socks folded in the same manner as those in Fig. 31 are laid over the rod, after which the upper sock of each pair is drawn toward the front and pulled up over the rod and the toe of the lower sock is twisted so as to point toward the front. Hosiery units are sometimes formed by simply placing the socks over the

rod at the ankle fold, but the drapes just described are better, because they serve to relieve the plainness of the units.



FIG. 31

In forming the hosiery unit shown in Fig. 33, the socks, in pairs, are first laid in plaits across the ankles and placed



FIG. 32

over the rods, after which the toes of each pair of socks are turned in opposite directions, making an excellent hang.

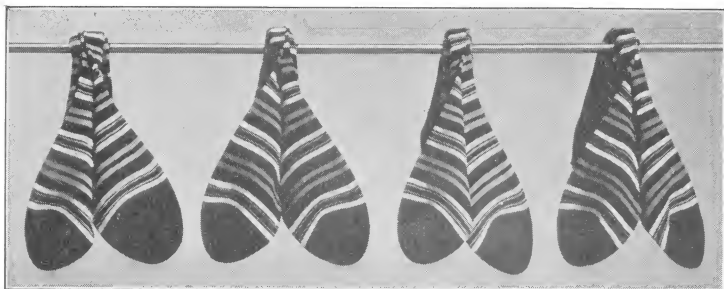


FIG. 33

In Fig. 34, the central pair of socks is plaited across the ankles in the same manner as those in Fig. 33, but it is laid

over the rod in reverse order; that is, so that the heels face the front and turn outwards. The socks on each side of the central pair are draped by laying them over the rod at the center of the heel and then giving the tops an extra turn over the rod.

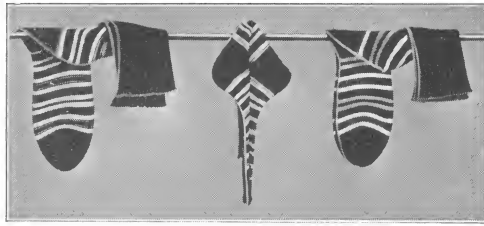


FIG. 34

In Fig. 35, single socks are draped in the same manner as the end pairs in Fig. 34. The socks, however, are placed in opposite directions; that is, so that the heels of each pair face each other.

20. Figs. 36 and 37 show two similar hosiery units in which the socks are placed on the rods at the box folds, which allows both the tops and the toes to hang downwards. In Fig. 36, the toe of each top sock is brought up to the corner of the heel and pinned, and in Fig. 37 it is brought up toward the front edge of the sock near the rod and pinned there.

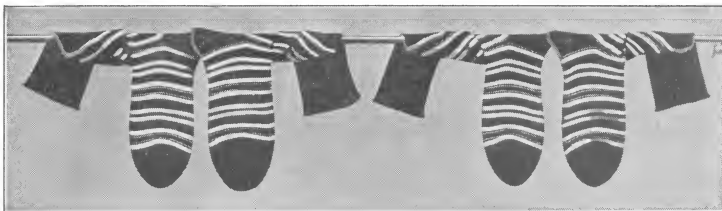


FIG. 35

In Fig. 38 the socks are laid over the rods so that the toes hang down the farthest. The plainness of the unit is greatly relieved by drawing up the tops of each pair of socks and tucking them between the rods and the folds of the hosiery.

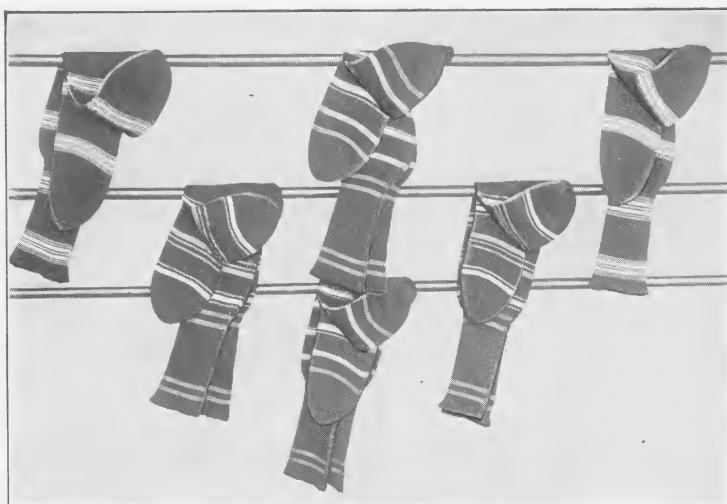


FIG. 36

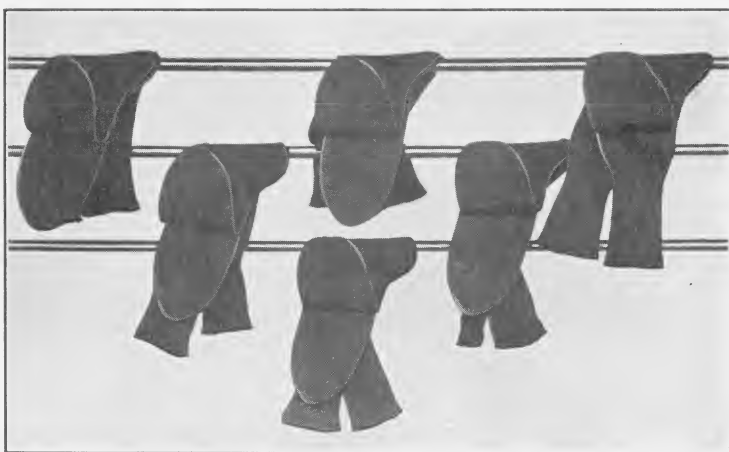


FIG. 37



FIG. 38



FIG. 39

21. Fig. 39 shows a unique way to arrange hosiery on two rods of a display fixture. Three pair of socks are used in this unit. The tops of two pair are fastened together with a bulldog hook, which is placed over the front rod, near the center. The socks are then draped by bringing the toe of each sock up over the front and back rods, as shown. On the rear rod, between the opening formed by the draped socks, is a single pair of socks. These socks are simply laid over the rear rod so that the feet are toward the front.

22. Cane-and-Rod Hosiery Units.—The monotony of straight-rod trims can frequently be overcome by placing

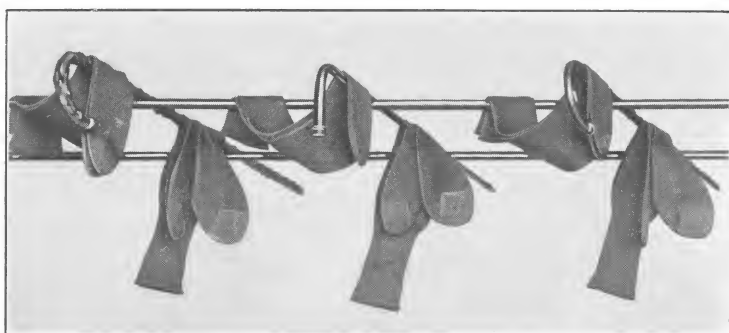


FIG. 40

canes on the rods of the fixture and then draping the hosiery over both the canes and the rods. Fig. 40 shows an excellent arrangement of this kind. The canes are placed across the double rods of the fixture at an angle, and the hosiery is draped over the central part of the cane and from the cane handle to the front rod. Other units of this kind should suggest themselves to the trimmer.

23. Floor Units of Hosiery.—Many attractive floor units can be arranged by displaying handkerchiefs in connection with hosiery, either in pairs or in bunches. Figs. 41, 42, and 43 show three simple units of this kind.

In Fig. 41, a handkerchief with a fancy border is placed diagonally over the rod of a small T stand, and on it is draped

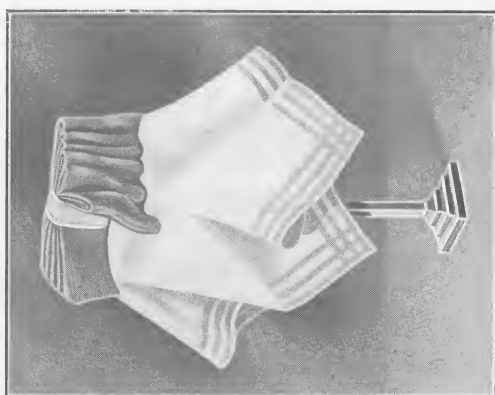


FIG. 43

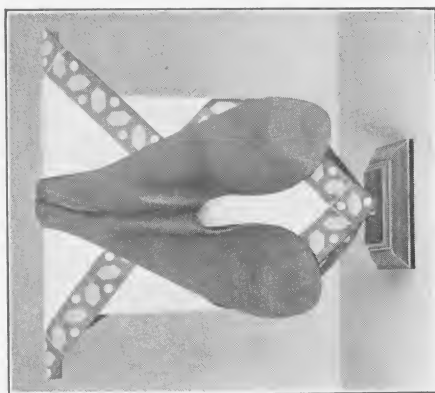


FIG. 42

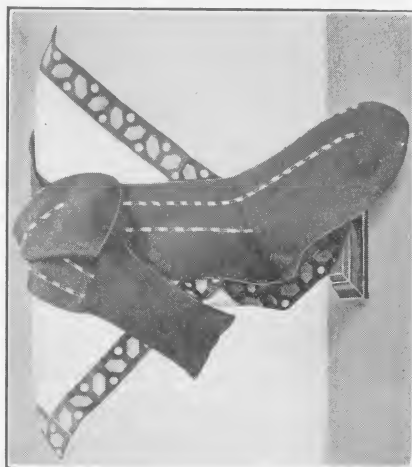


FIG. 41

a pair of fancy socks. One sock is placed so that its toe reaches the floor, and the one on top of it so that the toe and the top hang down.

In Fig. 42 the same style of handkerchief as is used in Fig. 41 is arranged over the same style of stand in the form of a double-cascade drape. On top of it is a pair of dark socks draped so that the heels come together and the toes point away from each other.

In Fig. 43, a fancy-bordered handkerchief is laid over a flat-top haberdashery stand, and on it is laid a bunch of socks.



FIG. 44

Such units as these can also be used to advantage on glass shelves when it is desired to give height to a display.

24. In Fig. 44 is shown another hosiery unit in which handkerchiefs are prominent. The socks are placed on hosiery forms, and in the opening at the top of each form is inserted a handkerchief arranged in the shape of a fan. The fan shape is formed by first gathering the handkerchief into plaits, or small folds, along one edge; then pinning these

plaits together at one end, or fastening them with a rubber band; and, finally, spreading the plaits at the other end, as shown. This style of unit is suitable for the better class of haberdashery establishments, where hosiery displays usually consist of only a few pair of socks on hosiery forms. The handkerchiefs serve well to brighten such displays.

25. Figs. 45 and 46 show two simple floor units of hosiery alone. In Fig. 45, a bunch of socks is laid on a flat-top stand, and hanging down at the rear is one pair of hose pulled out of the bunch. A box of hosiery resting against the display stand would add considerably to this neat unit of hosiery.



FIG. 45



FIG. 46

In Fig. 46, a box of socks rests on a wooden shirt-easel stand. The lid of the box is put on the bottom, and the box papers are spread out. Three pair of socks pulled out of the bunch and then spread out set off this unit very well.

26. Glass-Shelf Hosiery Units.—Many attractive hosiery units and displays can be arranged on glass shelves

supported by pedestals. In the hosiery unit shown in Fig. 47 three hosiery forms covered with fancy socks are placed on a 24"×24" glass shelf. The central form is held up by an upright hosiery-form holder, and is therefore a few inches higher than those at the sides, which simply rest on low form supporters. A fancy-bordered handkerchief is tucked in the opening at the top of each hosiery form, giving the unit a neat finish.

Fig. 48 shows a unit in which three hosiery forms covered with fancy socks are supported by form holders that rest on

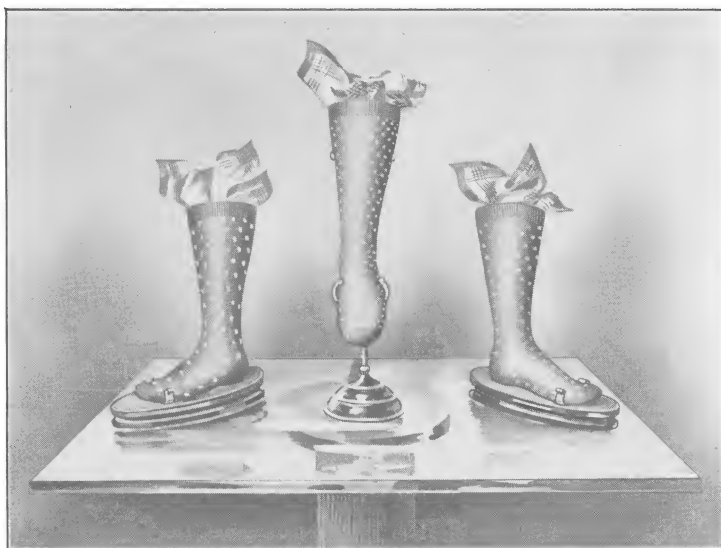


FIG. 47

a glass shelf. These holders are placed in a row and are in three heights, giving a step-like appearance to the socks. A full box of hosiery with a few pair of socks pulled out at the top rests against the pedestal. Placing a box of hosiery against the pedestal of a glass shelf in this manner will prove to be a good plan when it is desired to take away from the height of a pedestal.

Another neat arrangement of three hosiery forms on a glass shelf is shown in Fig. 49. The shelf in this unit is

30 in. \times 30 in., and it rests on a pedestal 20 inches high. The hosiery forms, which are covered with fancy socks, are supported by hosiery-form holders placed near the center of the

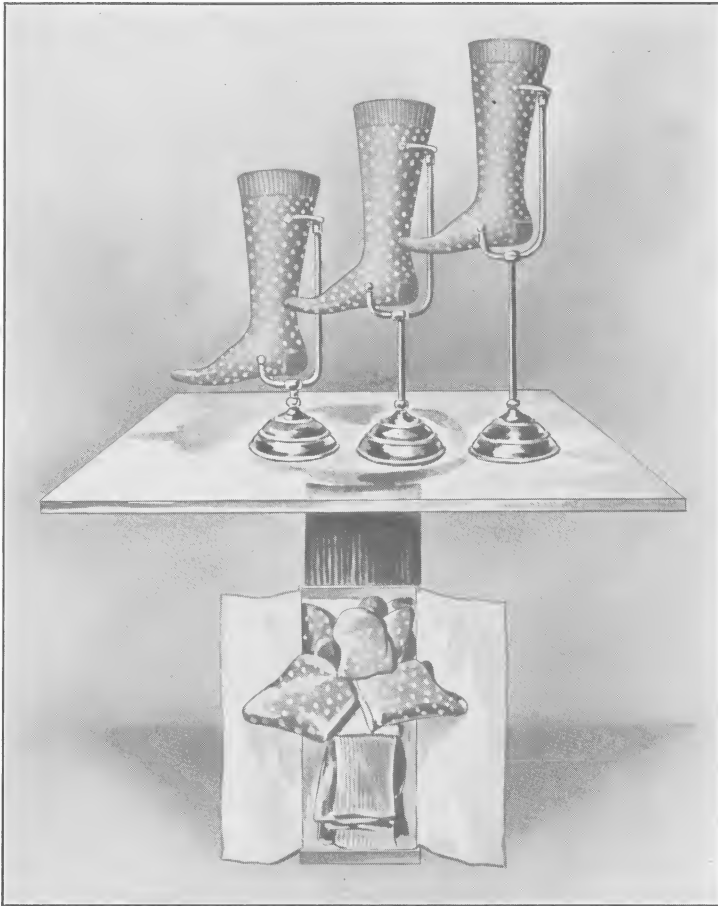


FIG. 48

glass. The central stand, which is the tallest, is placed so that the toe of the form faces the front, and the stands at the side are placed so that the toes of the forms point toward the center. A handkerchief is tucked in the opening at the

top of each form, and a pair of garters and a bunch of socks near the front edge of the glass complete the arrangement.

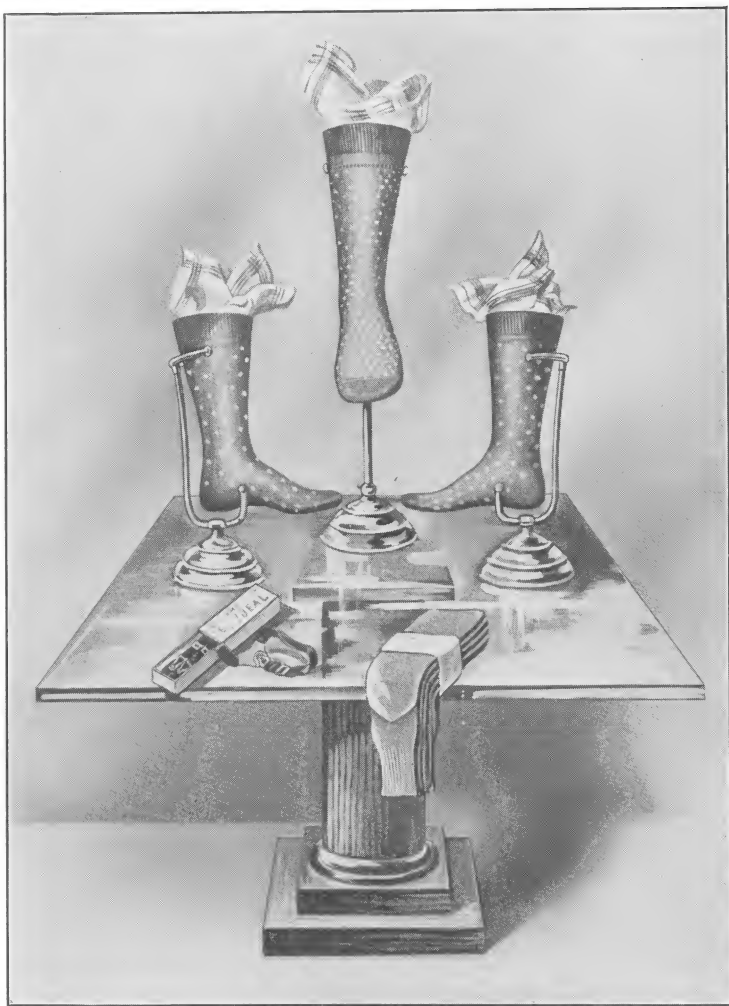


FIG. 49

27. In Fig. 50 is shown a unit in which four hosiery forms are used. Each form is covered with a striped sock,

and over the top of it is laid another sock of the same design. These forms, as in the preceding units, are supported by form holders. The holders stand on a 12"×36" glass shelf laid on a pedestal that is 20 inches high and has an 8-inch top and a 10-inch base.

Fig. 51 shows a glass-shelf unit in which hosiery is displayed on two small **T** stands and two hosiery forms. The

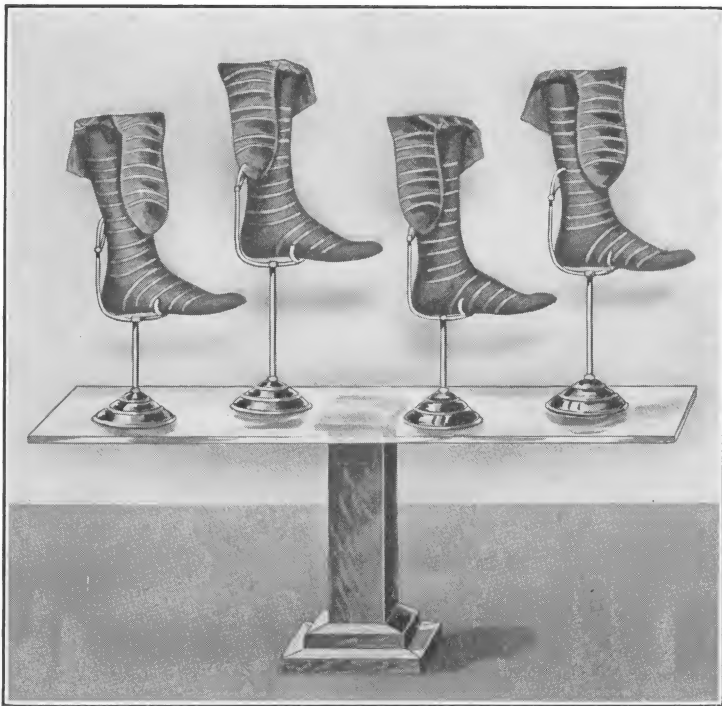


FIG. 50

socks on the **T** stands are draped in the same way as those shown in Figs. 31 and 33, and the hosiery forms are covered with socks of the same style. These forms are supported by form holders, and in the top of each one is tucked a handkerchief. A full box of hose is also placed on the glass shelf, and in front of the socks on the fixtures is a small price ticket.

28. Figs. 52, 53, and 54 show three units in which hosiery is displayed on glass shelves and on the floor.

In Fig. 52, two hosiery-form holders and a small **T** stand rest on the glass. The hosiery forms are covered with striped socks, and each has a handkerchief tucked in the top. On the **T** stand, which is between the two form holders, is a pair



FIG. 51

of socks draped in the manner shown in Fig. 31. On the floor in front of the pedestal is a hosiery form supported by a form holder, and at each side of it is a box of socks arranged in the same manner as those on the stand in Fig. 46. As has been mentioned elsewhere, a box may be held in a slanting position, as shown in the illustration, by placing another box

behind it or by putting the cover on the back of the box, securing it at the upper end with a pin, and then pulling out the bottom so the cover will act as a brace.

Fig. 53 illustrates an excellent way of combining the two styles of drapes shown in Figs. 33 and 35 so as to make an artistic glass-shelf hosiery unit. The socks are draped on

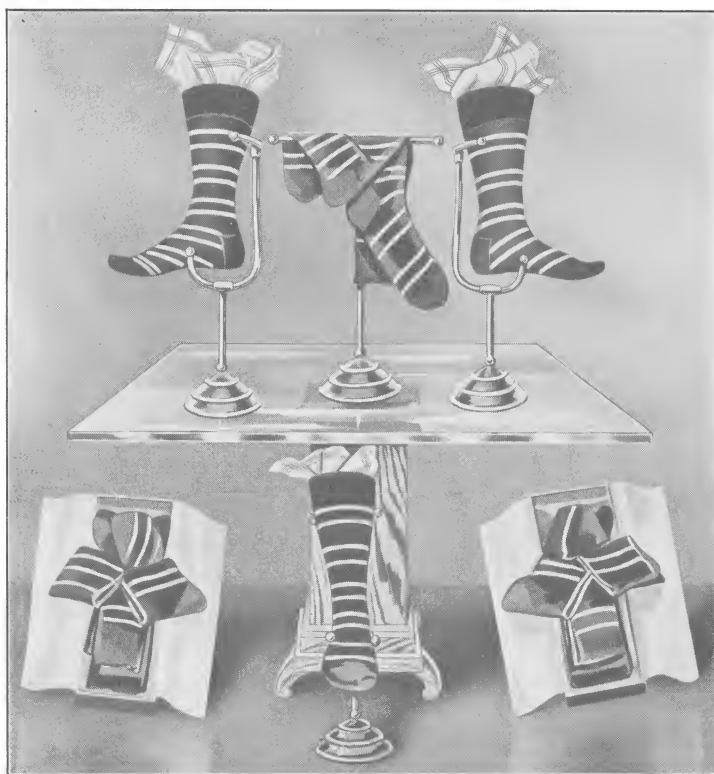


FIG. 52

two small **T** stands and one large one. The socks on the large stand, which is in the center of the glass shelf, are draped in the manner shown in Fig. 35; and those on the small stands, which are at the sides, in the same manner as those shown in Fig. 33. Three full boxes of hosiery placed around the base of the pedestal complete the unit.

The same styles of hosiery drapes are used in the unit shown in Fig. 54. On the glass shelf rest a large **T** stand and two hosiery-form holders that support two forms covered with striped socks. Socks are draped on both the cross-arm and the adjusting screw of the **T** stand, the drapes being the same as those in Figs. 33 and 35. The arrangement

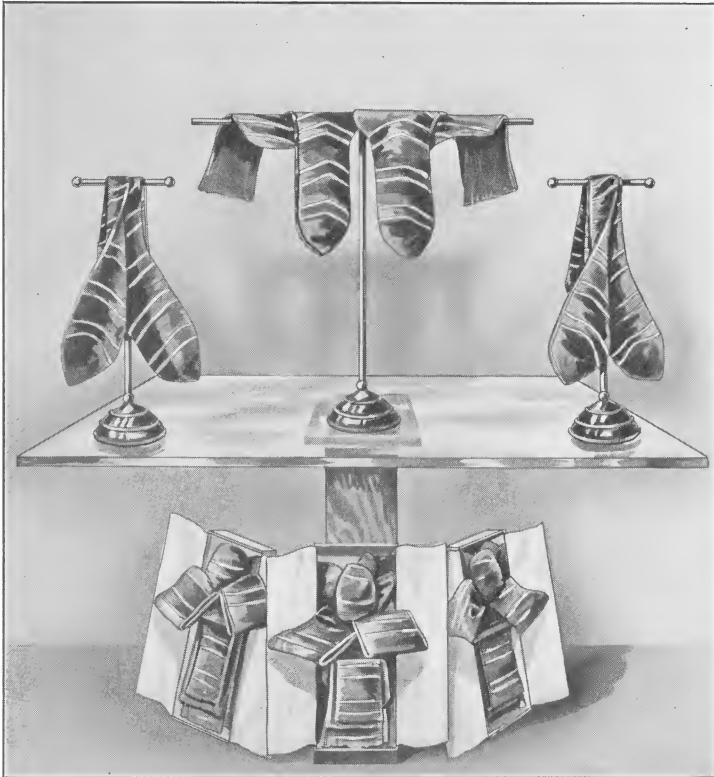


FIG. 53

on the floor is an exact duplicate of that on the glass shelf in Fig. 53.

29. Oval-Top-Pedestal Hosiery Unit.—Fig. 55 serves to illustrate how an oval-top pedestal can be utilized in arranging hosiery units. Of course, units in which pedestals

are used are practically the same as those in which glass shelves are employed; nevertheless, the window trimmer occasionally builds up displays in which pedestals of this style



FIG. 54

are just what are needed. The pedestal in the unit illustrated is about 20 inches high, and on its oval top are placed a box of socks and two hosiery forms covered with fancy socks. The forms are supported by hosiery-form holders, and the

box leans against the standard of the form holder in the center. The socks in the box are pulled out at the top, and



FIG. 55

handkerchiefs with fancy borders are tucked in the openings at the tops of the hosiery forms, making a decidedly neat finish.



FIG. 56

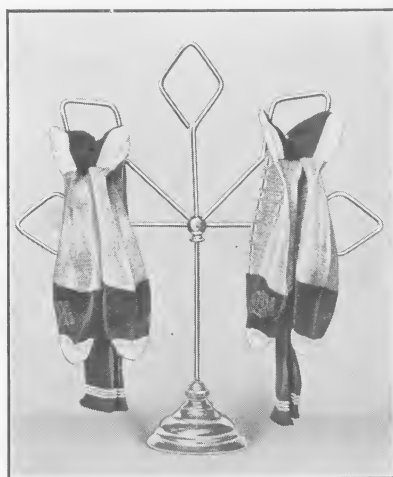


FIG. 57

30. Examples of Poor Hosiery Units.—Figs. 56, 57, and 58 show three hosiery units that are decidedly unfinished. The unit shown in Fig. 56 could be greatly improved by placing socks in the two lower rings of the stand and draping another pair from the top of the hosiery form. In Fig. 57,



FIG. 58

three of the stand rings are empty, which detracts very much from the unit. In Fig. 58 there is a plainness that could be relieved by draping a pair of socks from the flat top on which the hosiery form rests; also, a box of socks leaning against the standard would help out wonderfully. Although stands draped in the same manner as these sometimes creep into show windows that are otherwise well dressed, there is no legitimate excuse for such carelessness. It

is well to bear in mind that too much attention cannot be given to details in draping display stands.

31. Compartment-Window Hosiery Trims.—Fig. 59 shows a hosiery trim intended for a compartment window, although it will be found suitable for a show case. The ground for this trim consists of two pedestals and a collar box covered with silk plush, which is also loosely puffed on the show-window floor. On each of the elevations is a hosiery

form held in position by a form supporter. The forms are covered with fancy socks, and in the opening at the top of each is tucked a fancy-bordered handkerchief. At the right, resting on the plush covering, is a full box of socks of the same design as those on the forms. A cane is slipped under the central hosiery form, and on it, as well as on the plush almost beneath it, is a pair of loosely draped socks. A good idea of the color scheme of the original of this trim can be formed when it is known that the plush was green and the hosiery lavender.

32. Fig. 60 shows a compartment-window hosiery trim that contains more merchandise than the preceding one; in



FIG. 59

fact, this trim may be said to border on a stocky display of hosiery. Both plain and fancy socks are exhibited. Some are in boxes, some on hosiery forms, and some on stands. The display is well balanced, the high units being at the rear and the lower ones in the foreground. The arrangement of the hosiery is plain and should be readily understood from the illustration. A neat price card setting forth the merits of the hosiery stands in a conspicuous position. In the next compartment of this window will be seen part of a pajama display.

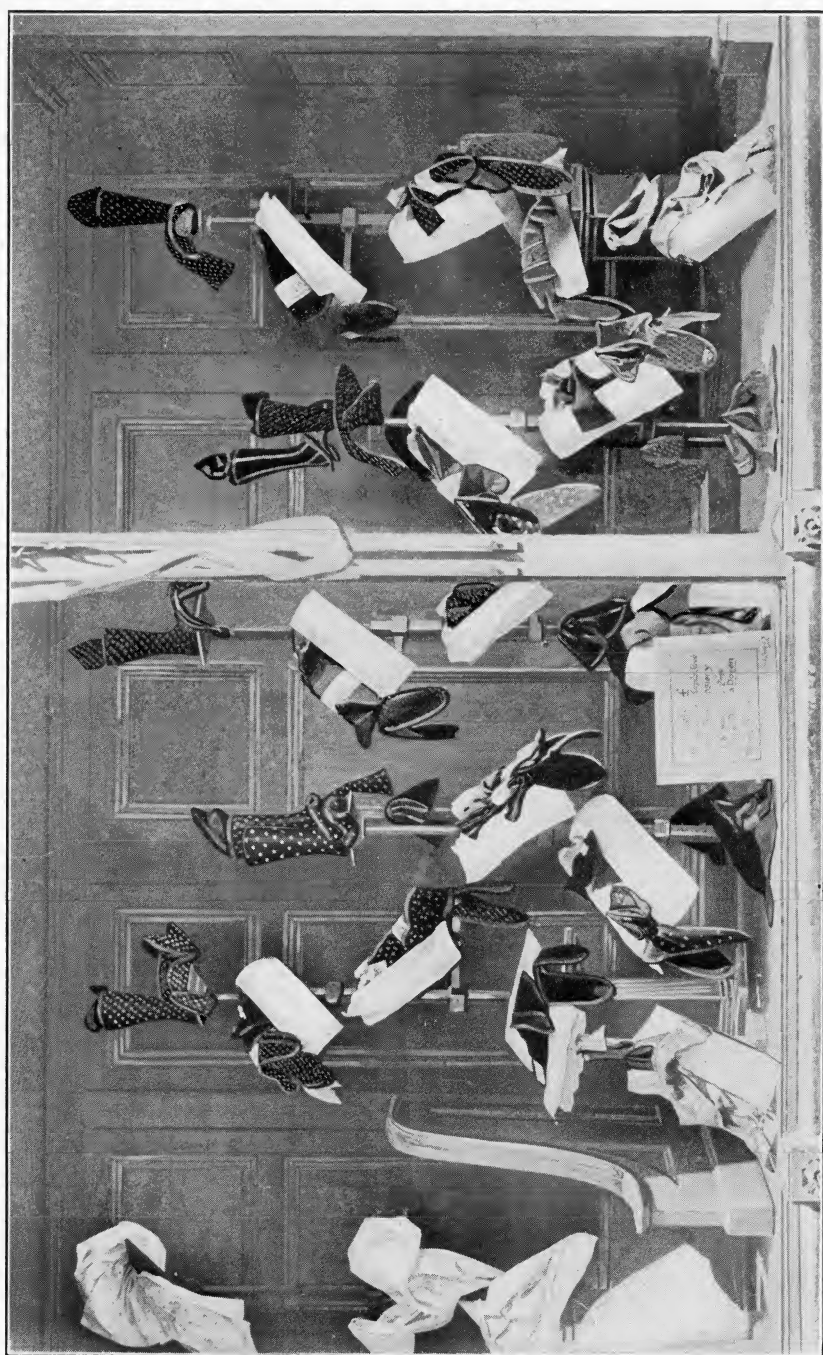


FIG. 60

BEDROOM WEAR

PAJAMA DISPLAYING

33. Pajamas, owing to the many designs and colorings in the materials of which they are made, can be arranged so as to make attractive windows. The stands and forms used in the displaying of such garments are practically the same as those employed for showing both underwear and hosiery.

34. Stand Units of Pajamas. — Fig. 61 shows a unit in which a suit of pajamas is displayed on a cross-rod stand. The coat is supported by a shirt-easel attachment fastened to the top of the stand, the sleeves being drawn out of their folds and gracefully draped over the cross-rod. The trousers are placed on the adjusting screw of the standard. They are folded over once so as to bring the bottoms

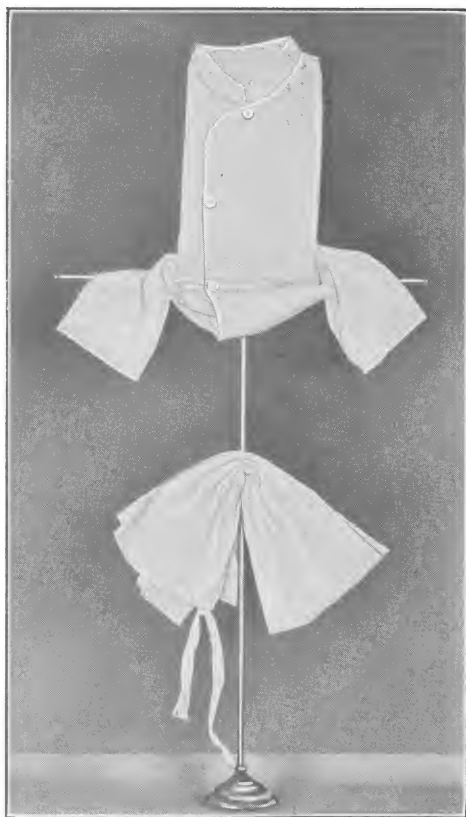


FIG. 61

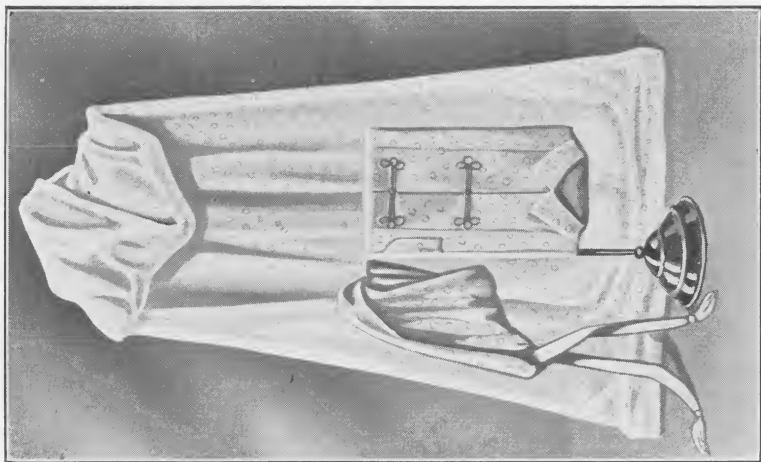


FIG. 63

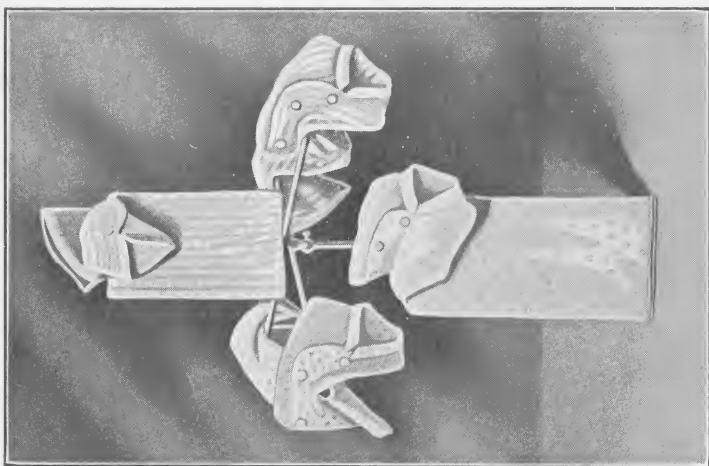


FIG. 62

of the legs even with the waistband, after which they are gathered into plaits across the center and hung over the thumb-screw. The strings are allowed to hang down, as shown.

In the unit shown in Fig. 62, a small **T** stand and a standard and base fitted with double cross-rods and an extension are used. A suit of pajamas is hung over the cross-rod of the extension, the trousers being underneath and the coat on top, and two more suits are gracefully draped on the ends of the double cross-rods. The small **T** stand is located directly in front of the other stand, and on it are pajamas arranged in the same manner as those on the extension. All the coats in this unit, as will be observed, are folded so that the collar faces the front. By grouping together several units of this kind in various heights a good display will be formed.



FIG. 64

35. In Fig. 63 is shown a unit consisting of a suit of pajamas and a piece of material of the same design as that used in the pajamas. This material is draped loosely over a 40-inch **T** stand, as shown, and the garments are laid over a 20-inch **T** stand placed directly in front of the material. The coat is simply laid over one end of the rod at its stock fold, and the trousers are gathered into plaits and laid over the opposite end of the rod, the strings being allowed to hang down on the floor.

Two pair of trousers and a coat arranged on two stands and two pair of socks on hosiery forms make up the unit

shown in Fig. 64. One pair of trousers, with the waist hanging downwards, is tied to the standard of a small **T** stand, and the other pair, with the legs crossed, is laid over the top of the stand. The coat is placed on a stand located directly behind the front one. This stand has no top and the coat is suspended from the left-hand shoulder. The socks are placed at the sides of the stand, giving a neat finish to the unit.

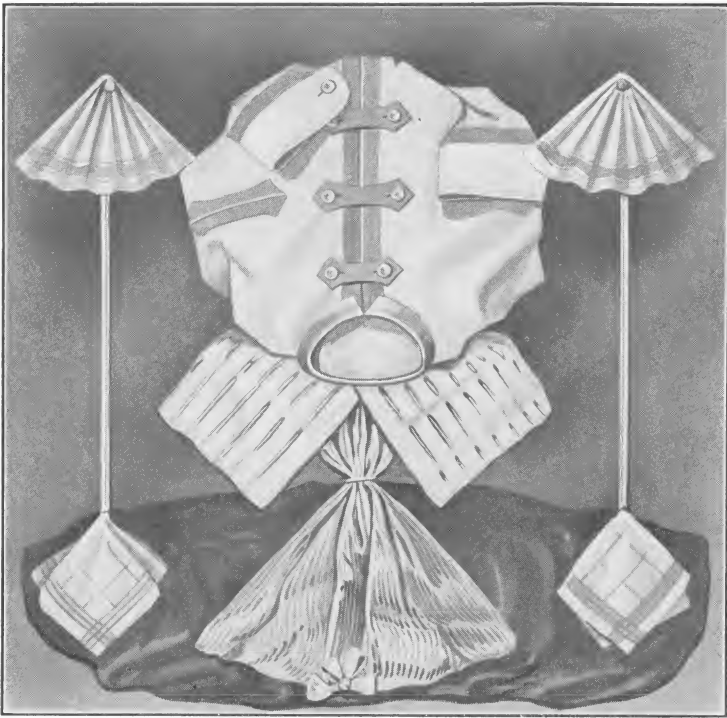


FIG. 65

36. Pajama and Handkerchief Units.— Numerous artistic units can be formed by showing handkerchiefs in conjunction with pajamas. In Fig. 65 is shown a unit of this kind that should suggest others along the same line. The central part of the unit consists of a pair of pajama trousers tied to the standard of a flat-top stand; another pair of trousers, with legs crossed, laid over the stand top; and

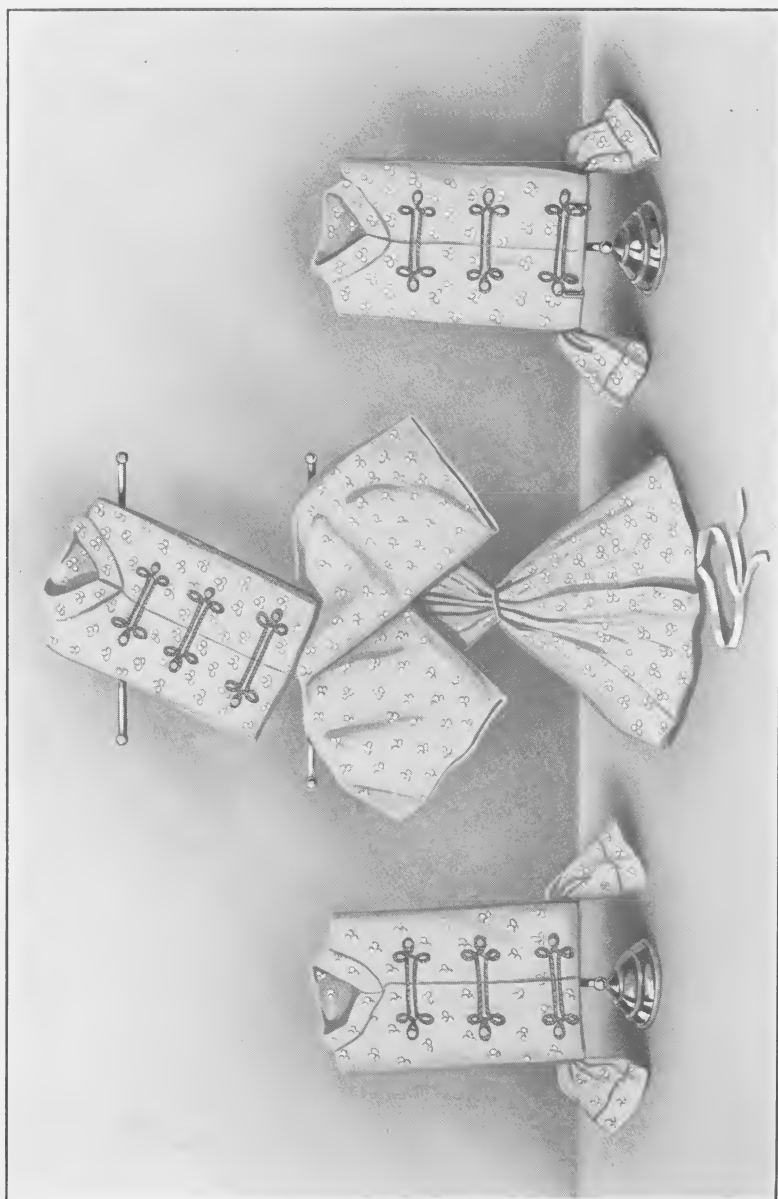


FIG. 66

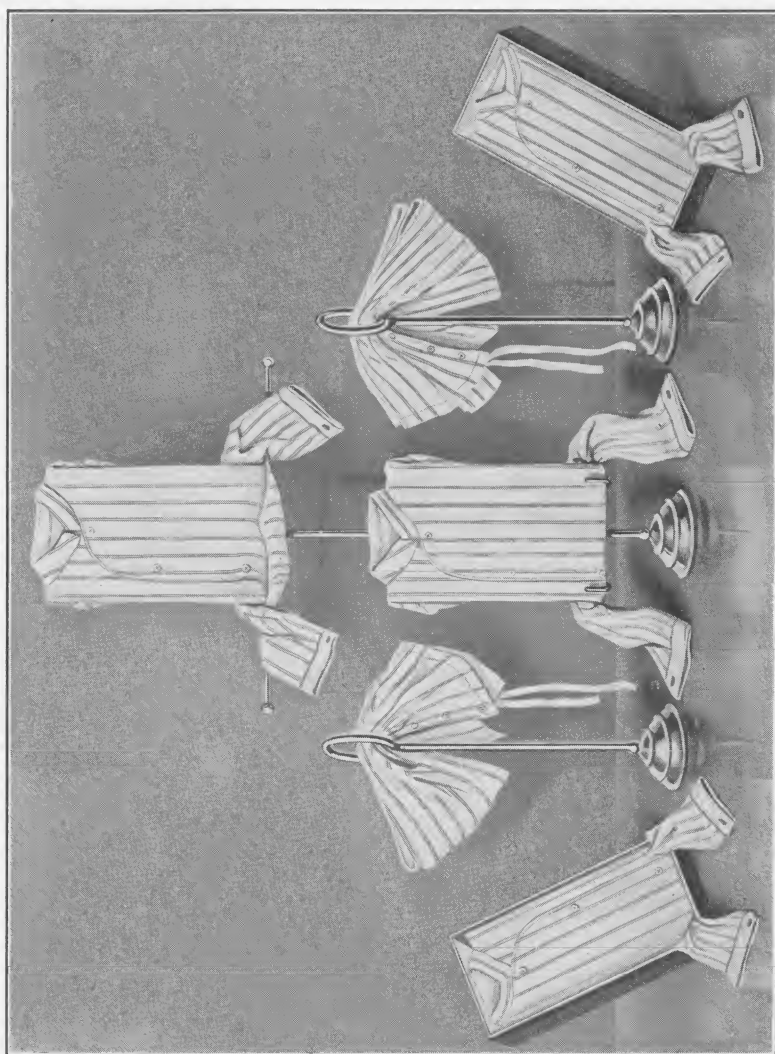


Fig. 67

an unfolded pajama coat supported by a shirt easel resting on the stand top. The coat is held in the position shown by means of a piece of cardboard cut diamond shape. At each side are two handkerchiefs, and a cane that rests in a cane holder. One handkerchief in the shape of a fan is laid over the cane handle, and the other one is placed in front of the cane holder. All the fixtures rest on a floor covering of silk plush, which gives the whole unit an artistic tone.

37. Pajama Displays.—A good arrangement of pajamas for a compartment window is shown in Fig. 66. It consists of three units. In the central one, two pair of trousers are draped on a low **T** stand, one pair being tied to the standard and the other pair, with the legs crossed, being laid over the stand top. Behind this stand is a taller **T** stand, from which is suspended a pajama jacket that overlaps the trousers on the front stand. This unit is practically the same as the one shown in Fig. 64. The unit at each side consists simply of a jacket resting on an ordinary shirt easel, a piece of heavy cardboard being used to keep the garment from sagging.

38. Fig. 67 shows another good arrangement of pajamas for a compartment window. This trim consists of five units. In the central one, two pajama jackets rest on easels attached to a large **T** stand. At each side of this unit is a pair of trousers draped through the ring of a ring-top stand, and at each side of the entire display is a pair of pajamas in a stock box placed in a slanting position. As will be observed, the sleeves of all the jackets are pulled out of their folds and allowed to hang down, those of the upper garment resting on the cross-rod of the stand and those of the lower garments resting on the floor. This feature, together with the neatly draped trousers, adds considerably to the attractiveness of this pajama display.

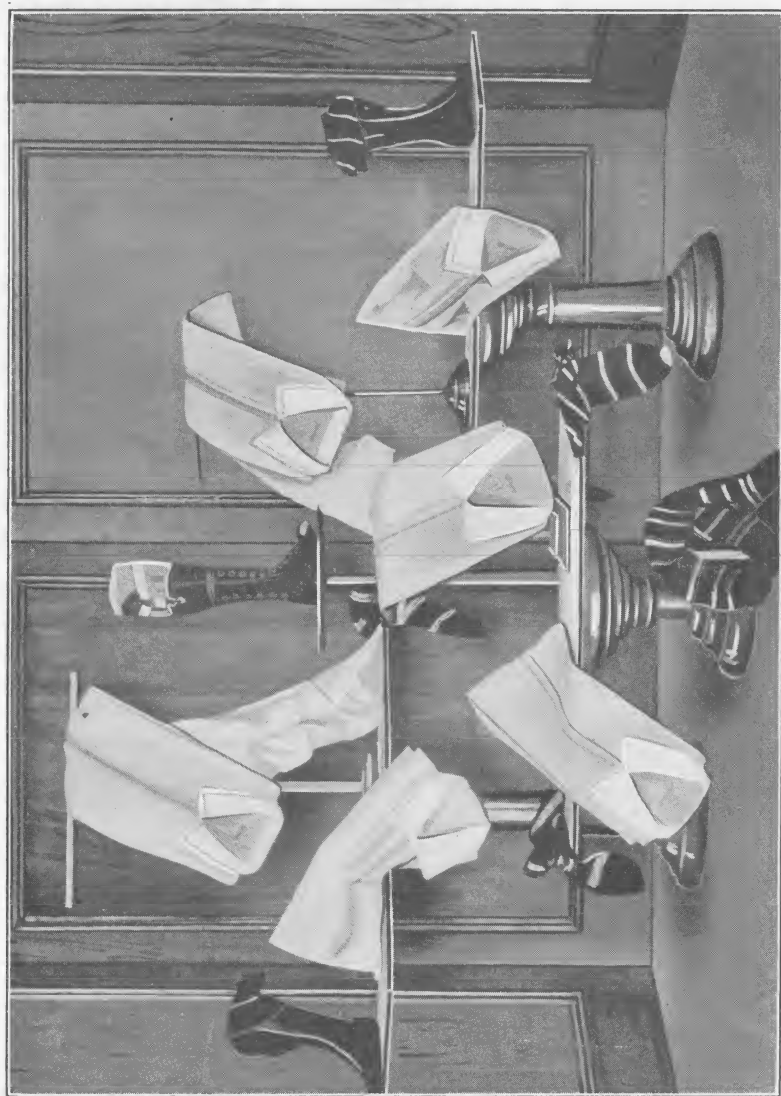


FIG. 68

NIGHTSHIRT DISPLAYING

39. Nightshirts, owing to the sameness of nearly all grades, are seldom shown alone, except in stocky trims for special sales. They combine well with hosiery and pajamas and other bedroom wear, and can be displayed best on **T** stands and in their box folds, although many of the other stands used to display shirts and pajamas are suitable.

Fig. 68 shows a window trim that will serve to give an idea of how such garments can be displayed effectively with hosiery. Three glass shelves are used. The nightshirts, just as they come from the stock boxes, are draped on the glass shelves as well as over **T** stands resting on the shelves, and the hosiery is placed on hosiery forms and draped on the glass shelves. The entire arrangement should be clearly understood from a close inspection of the illustration. One or two low **T** stands draped with nightshirts and placed on the floor would improve this display, as would also some boxes of hosiery placed here and there in the trim.

FOOTWEAR

REMARKS ON DISPLAYING

DISPLAY METHODS AND EQUIPMENT

1. Footwear, which includes all kinds of shoes and slippers for men, women, and children, as well as hosiery, leggings, spats, etc., offers the window trimmer a distinct line of merchandise with which to arrange displays. Both department and men's outfitting stores carry complete lines of footwear as a rule, but this line of merchandise is handled mostly in exclusive shoe stores.

Shoes are not subject to folds, nor can they be formed into shapes other than those in which they come. The display decoration of this line of goods, therefore, is chiefly a matter of background setting and layout. The stands required for displaying footwear are illustrated and described in both *Metal Display Fixtures* and *Wooden Display Fixtures*. Individual stands are really the best for arranging shoe-window trims, but, of course, tree fixtures find many uses, especially in arranging stocky displays. Glass shelves, pedestals, and other styles of fixtures, too, are used considerably, and the boxes in which shoes are packed come in handy in many instances, especially in building up displays.

2. Shoe-Display Methods.—Four methods of arranging shoe displays are recognized by window trimmers. The first consists in placing a few shoes on pedestals, glass shelves, and low display stands of unique design neatly

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spaced or grouped in a show window fitted with an appropriate background and a hardwood floor. Displays of this kind are termed *light trims*, and are used in the ultrafashionable shoe shops. In such trims, stands made either of wood finished to match the woodwork of the show window or of metal finished to harmonize with the rest of the show-window equipment are suitable. Scratched-brass and dull-brass finishes are considered to harmonize better with shoes than any other finish. Bright-brass and nickel finishes make too much of a contrast with the dark color of shoes.

In the second method, the shoes are arranged on large metal hanging or tree display fixtures and pedestals, shelves, and stands placed underneath such fixtures. This method of displaying shoes is the one commonly employed by department stores and the medium class of shoe stores.

The third method, which is employed at times in many shoe stores, consists in displaying a large quantity of shoes by hanging or suspending them from fixtures or from screw eyes or individual wire frames fastened to the window ceiling and side walls. In all hanging arrangements in which various kinds of decorative metal trees, parallel rods, side arms, brackets, etc. are used, the shoes are suspended by means of bulldog hooks, which grip their back straps, or tabs. Where screw eyes or wire frames are employed, the shoes are hung by means of thread, ribbon, tape, rope, or chains.

The fourth method is one that some of the most successful shoe retailers have followed for many years. It consists in arranging the shoes in straight rows, beginning on the show-window floor, close to the front glass, and then raising each succeeding row upon individual stands or glass shelves in a series of gradually elevated and receding heights until the entire floor space is filled.

3. The third and fourth methods are frequently combined in forming a shoe display. In such arrangements, the floor from the front glass to the middle of the background is banked or built up with shoes placed on stands or shelves; and from this point, in rows that diminish in length,

the shoes are suspended by means of black thread or some similar material until the upper space to the top of the front glass is entirely filled.

In using either the third or the fourth method of displaying shoes, a common fault is to crowd together as many shoes as the show window will hold, without regard to the fact that the eye cannot get a clear impression of the shape of a single shoe on account of being attracted by the many shoes around it. Merchandise placed above the range of a person's vision has no display value. The trimmer in arranging shoe displays will therefore do well to keep in line with the progress that has been made in displaying other lines of merchandise. In the present methods of artistic arrangement for nearly all classes of goods, only a small quantity of any article is required to make a creditable showing. The best of merchandise looks inferior if shown in narrow, cramped spaces and discourages the eye.

4. Modern Shoe-Window Equipment.—The show windows of modern metropolitan shoe stores are usually equipped with parquetry floors and permanent backgrounds of paneled wood or wood with mirror and art-glass panels, similar to the regulation clothing-store and haberdashery-shop windows. The parquetry floors for shoe windows, however, differ slightly from those of other windows in that they are usually elevated and have a slanting front and slanting sides on which to place the name of the shoe firm or the brand of the shoes. Fig. 1 illustrates a modern shoe window. It is fitted with an excellent permanent background having mirror panels and a top panel of leaded, bevel-edged plate glass and a parquetry floor of the style just mentioned. On the slanting front of this floor is a sign showing the name as well as the price of the line of shoes handled, and on the panel of leaded glass is a neat shield containing a sign that also calls attention to the brand of shoes. This show window is provided with electric lights, which are arranged in an inverted trough-shaped mirror reflector located at the top and front of the show window. A window shade of fancy

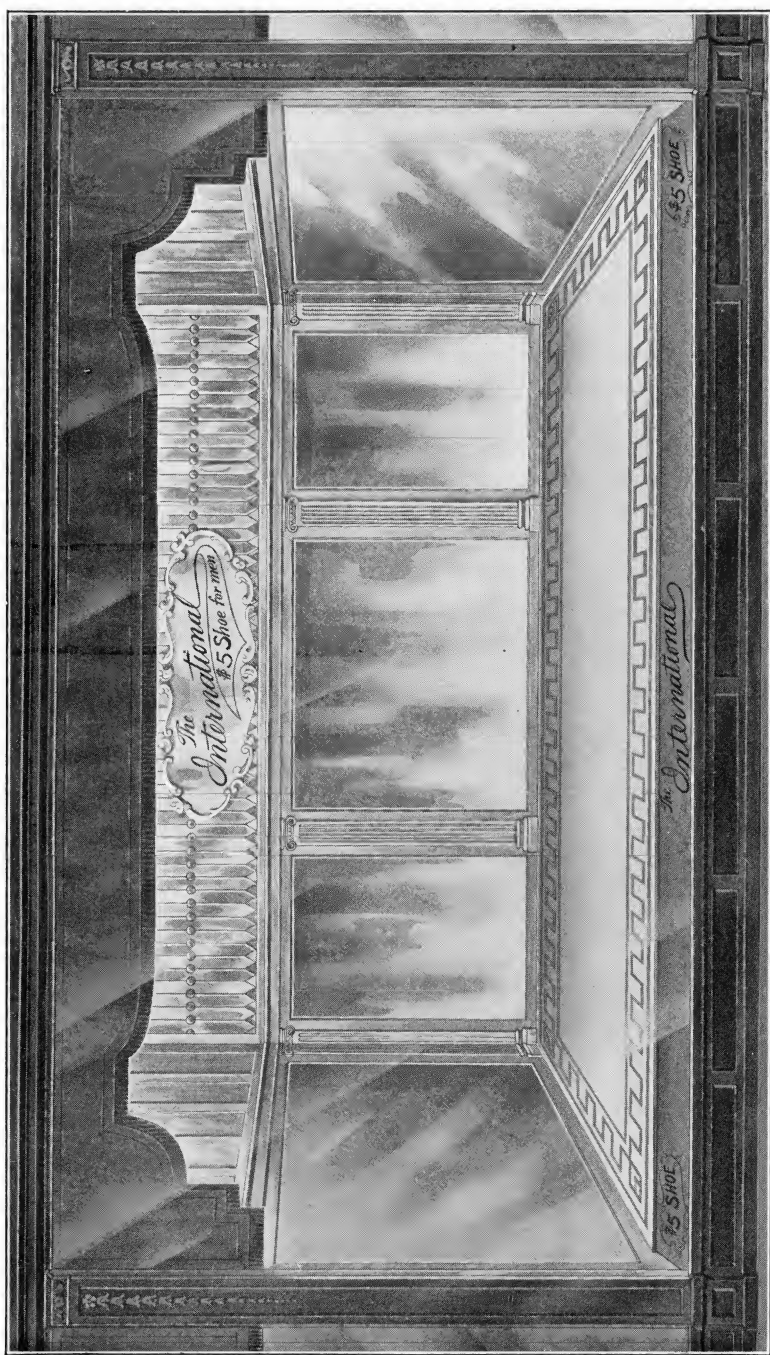


FIG. 1

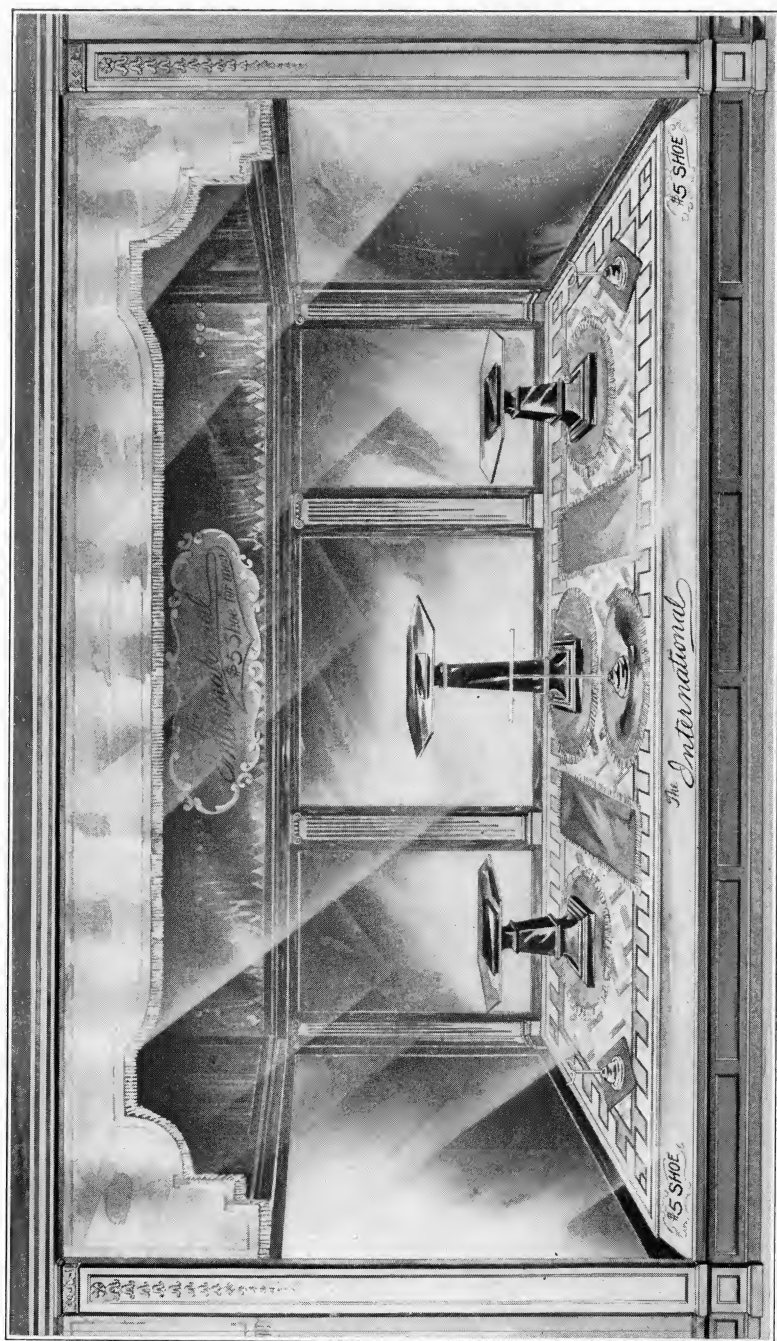


FIG. 2

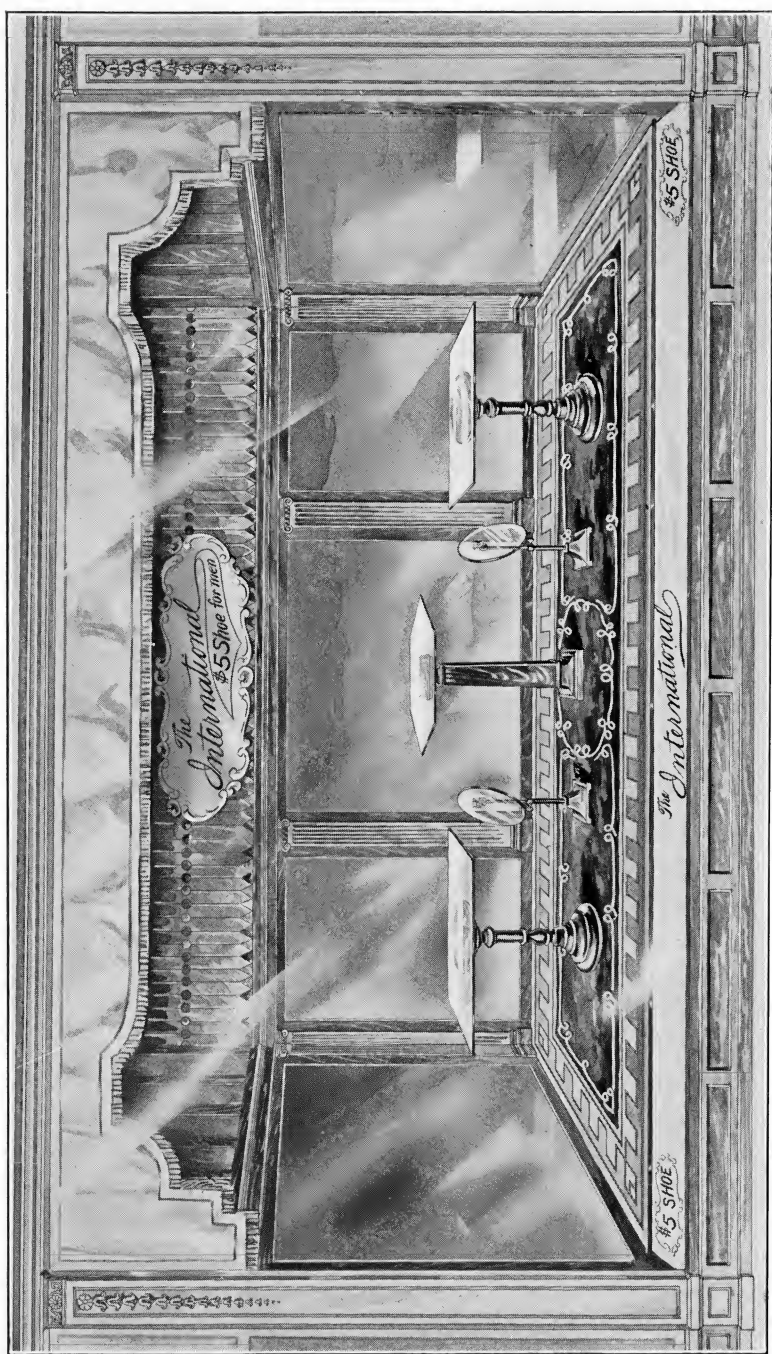


FIG. 3

shape is also placed in this window. Besides preventing the lights from shining into the eyes of persons on the sidewalk in front of the show window, this shade serves to give an excellent finish to the whole arrangement.

5. Window Mats.—Many of the better class of shoe stores carry a large assortment of individual mats for use in window displays. Such mats are made of felt or plush, have either a plain or a fringed edge, and come in various colors and designs. By means of such mats and pedestals and stands, many neat designs for a shoe display can be worked out. Fig. 2 illustrates a shoe-window layout in which four circular mats and two oblong mats with fringed edges are employed. The oblong mats are placed so as to divide the floor inside of the border into three equal spaces. One circular mat is laid in each of the end spaces, and the other two are placed in the central space. On these mats are placed three wooden pedestals with hexagonal glass shelves and one small flat-top stand. An individual shoe holder is also stood at each front corner of the floor design.

6. When a mat with a plain edge is used as a floor covering in a shoe window fitted with a parquetry floor, a suitable border may be worked out by running silk cord into loops on top of the mat, as shown in Fig. 3. The mat in this window layout covers the entire floor space with the exception of the parquetry border, and the silk cord is arranged so as to divide the covering into three spaces, in which three pedestals with glass shelves and two individual shoe holders are placed. Silk cord used in the manner shown need not be fastened to the mat. For this reason, designs can easily be changed each time the show window is trimmed, and in order to make these changes attractive, various colors of cords to harmonize with the colors of mats are usually kept on hand.

For a window layout like that shown in Fig. 3, a green mat with a border of gold cord would make a good color scheme, provided the woodwork is finished in mahogany and mahogany pedestals are used to support the glass shelves. For a window of this kind in which the woodwork is finished

in oak, oak pedestals on a red mat having a border formed out of white or silver silk cord would look well. Other color schemes for shoe windows in which mats are used should suggest themselves.

SELECTION AND PREPARATION OF FOOTWEAR FOR DISPLAYS

7. Selection of Footwear.—Judgment should always be exercised in selecting the sizes of shoes to be shown in a window display. A man's No. 10 shoe, whether a D or an E width, will look ungainly no matter how it is placed. The average size of shoe to display is a No. 7, and it is well to note

that narrow widths always appear more graceful and show to better advantage than wide ones. The same remarks hold true for women's shoes—only small sizes should be used. Shoes large in size should be displayed only when it is desired to emphasize the fact that a specialty is made of fitting large or abnormal feet. Whenever conditions or the size of the stock make it necessary to show large sizes, they should be placed well back in the show window

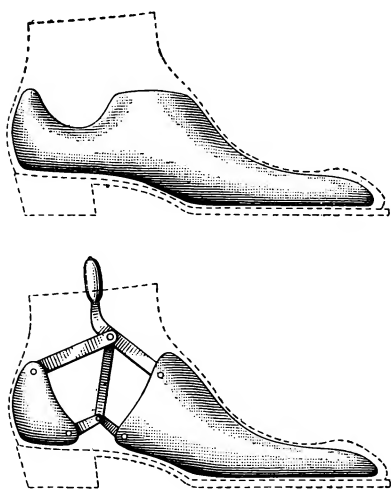


FIG. 4

and the smaller sizes should be brought toward the front.

8. Filling Out Footwear.—Footwear that is to be displayed in show windows or show cases should always be filled out in some manner so as to prevent them from wrinkling and getting out of shape. Some trimmers stuff shoes with tissue paper, cotton batting, or curled hair, and others prefer to employ a filler like that used in agents' samples.

Nevertheless, the best plan is to fill out shoes with proper forms, two examples of which are shown in Fig. 4. A form-fitted shoe is far more effective than a shoe that is stuffed. The shoe form not only takes out all wrinkles, but also gives a good shape to the shoe and keeps up the arch and the instep. A number of inexpensive and practical wooden, papier-mâché, and fiber lasts and trees manufactured especially for this purpose can be obtained from regular supply houses and fixture dealers. Some shoe manufacturers supply their customers with lasts modeled to the exact shape and size of their particular brand of shoes, and, when possible, it is best to procure correct-fitting lasts for display purposes from them.

9. Crimping of Vamps.—Whether or not to crimp, or crease, the vamps of shoes before placing them in displays is an unsettled question among dealers and practical window trimmers. Some claim that the crimps destroy the beauty of the shoes, and others contend that creasing helps to impress customers with the idea that the shoes hold their shape better when worn. The better class of stores, however, seldom use shoes with crimped vamps in their displays. Of course, if the class of trade catered to by a shoe store warrants the crimping of vamps, the shoes should be shown in this way.

10. Ticketing of Shoes on Display.—A practice commonly followed by nearly all shoe dealers is to place price tickets on the shoes in a window display. Indeed, in view of the excessive competition in this line of business, there are today very few exclusive footwear shops that can afford to do without price tickets or at least window cards that clearly state the merits as well as the price of the shoes in a display. Instead of using tickets that tell the price of the goods, some dealers prefer simply to number the shoes. Other dealers put both a price and an identifying number on each ticket, claiming that tickets so marked assist customers in making their wants known and enable clerks to tell without delay just what shoes in the window display are wanted. Different methods of correctly placing price tickets on shoes in window displays are shown later.

UNITS, GROUPINGS, AND DISPLAYS

EXAMPLES OF FOOTWEAR UNITS

11. Shoe-Stand Units.—Figs. 5 to 10, inclusive, show units that will serve to illustrate several styles of regulation shoe stands as well as the methods of placing shoes on them.



FIG. 5

In Fig. 5 the shank of a shoe is firmly gripped by a hinge-jointed clip attached to a regulation metal stand and base. The stand of this stand is extensible, permitting it to be raised to almost twice its regular height, and the hinge joint and thumbscrew of the clip allow the shoe to be tilted to almost any angle.

Besides showing a unit consisting of a shoe placed on a shoe stand fitted with an oval-shaped top, Fig. 6 illustrates several shapes of tops used to make up individual shoe stands. Among these shapes, the ones shown at *a* and *b* find the most use, because they give the best results. Tops of this

style are usually made of beveled plate glass or of opal glass. They are fitted with a heel rest that supports a shoe and a

hinged joint that makes it possible to tilt the tops to almost any angle, the same as the clip-top stand shown in Fig. 5. Such tops will fit on the standard of any regulation metal stand, and by means of a grip-and-thumbscrew device, as is shown in *Metal Display Fixtures*, they can be attached to rod fixtures as well as the side arms of tree display fixtures.

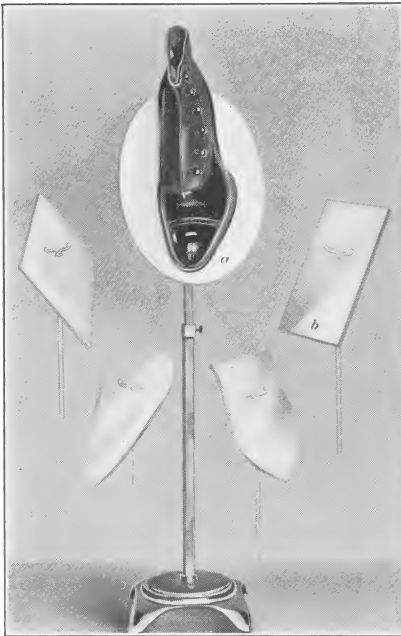


FIG. 6

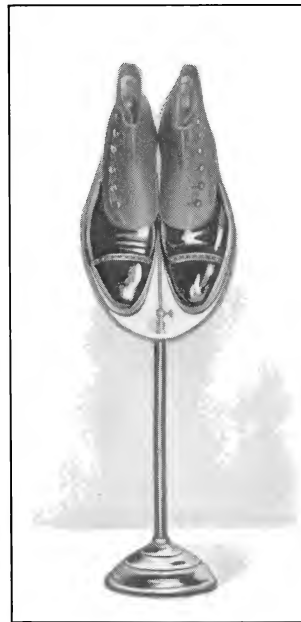


FIG. 7

In Fig. 7, the unit consists of a pair of shoes arranged on a metal stand fitted with an oval top of the same style as that shown at *a*, Fig. 6.

The units in Figs. 8 and 9 consist of a pair of shoes placed on an oval-top wooden fixture. The top in each unit is adjusted to a level, thus forming a foundation for the shoes. In Fig. 8, one shoe stands on the oval top, at the back, with the heel of its mate resting in its top, and in Fig. 9, one shoe stands on its heel so as to rest against its mate, thus showing its sole and its trade mark to good advantage.

The three units shown in Fig. 10 are low ones, such as can be used to advantage on the floors of show windows or show cases or on raised surfaces, like pedestals, glass shelves, etc. In the unit shown at *a*, part of the shoe is on the floor and the heel rests against a low heel rest in the shape of a small **T** stand, causing the shoe to appear in a slanting position. In each of the units shown at *b* and *c*, a shoe is placed on a low



FIG. 8



FIG. 9

stand having a top in the shape of a **U** with a short cross-rod at the top of each prong. The front prong of each stand is lower than the rear one, causing the shoe to tilt toward the front and thus showing it to advantage.

12. Shoe Units With Block Fixtures.—Figs. 11 and 12 show two units in which **L**-shaped blocks of wood are used

as fixtures. Such fixtures can be easily sawed out of blocks of wood and finished to match the background or the floor of the show window or the general fixture equipment.

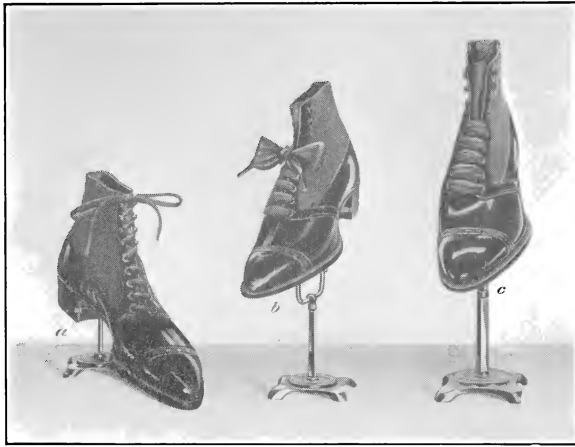


FIG. 10

In Fig. 11, only one block and one shoe are used. The block is laid on the floor so that the short end is upright, and the shoe is placed so as to rest in a slanting position, as shown. When a side view of a shoe is to be shown, it is always advisable to show the curved side of the shoe, as in Fig. 11, because this side has a more graceful appearance than the straight side of the shoe.



FIG. 11

In the unit shown in Fig. 12 four blocks and four shoes are employed. The block in front is laid flat on the floor; behind it, with the long ends upright, are two more of the blocks; and on top of these is laid the fourth block. One of the shoes is neatly placed on each of these blocks, as shown, forming an attractive unit.



FIG. 12

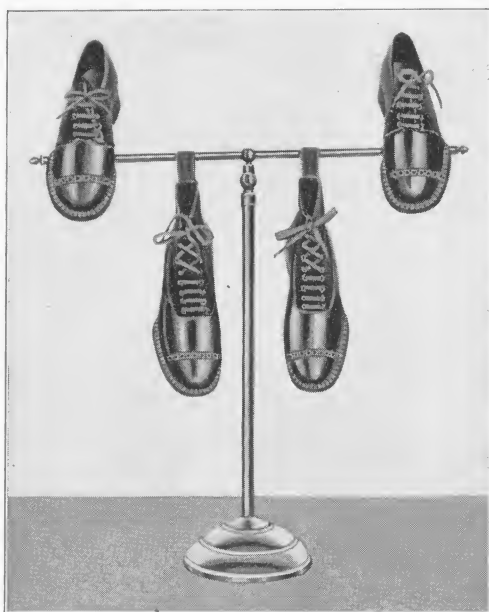


FIG. 13

13. T-Stand Shoe Units.—Figs. 13, 14, and 15 show three units that serve to illustrate how ordinary **T** stands can be used in the formation of shoe units.

In Fig. 13, a pair of shoes and a pair of oxfords are arranged on a **T** stand. The shoes are suspended by their loops, and the oxfords are supported by clips attached to the cross-rod, near its ends.

The unit shown in Fig. 14 consists simply of a pair of shoes suspended from the rod of a **T** stand by the loops, or tabs, at the back.

The unit in Fig. 15 consists of a pair of oxfords arranged on a **T** stand.

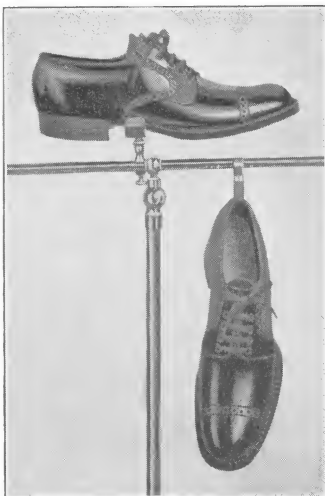


FIG. 15

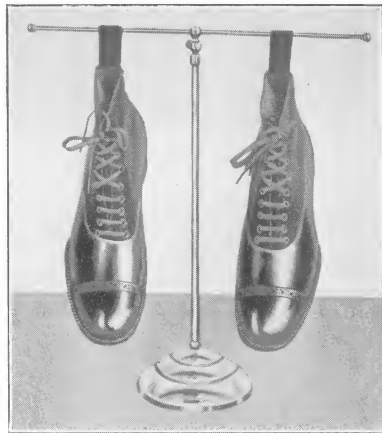


FIG. 14

One oxford is suspended by means of a bulldog hook, which grips it at the back, and its mate is held by a clip fastened to the rod near the top of the standard.

14. Double Cross-Arm-Stand Shoe Units.—Units in which shoes are arranged on double cross-arm stands can frequently be used to advantage in shoe trims. Fig. 16 shows a shoe unit in which a stand of this style is employed. Two pair of lace shoes are simply suspended by their tabs from the two cross-arms of the stand—one pair on each arm.

In stocky displays, two pair can be placed on each arm.

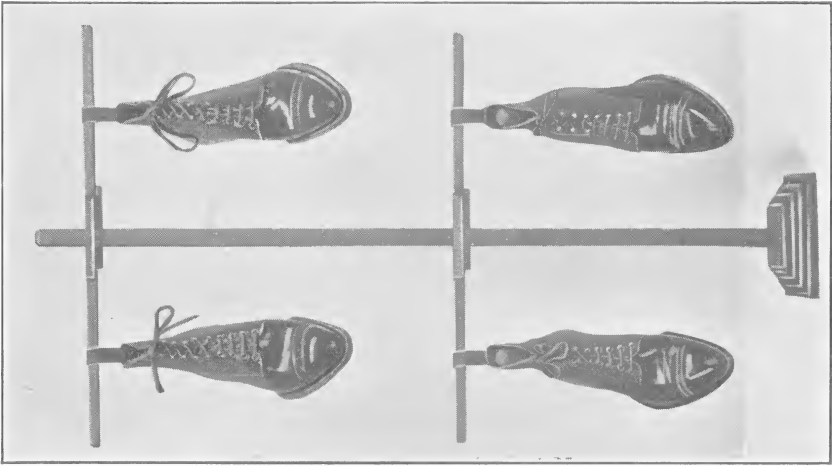


FIG. 16

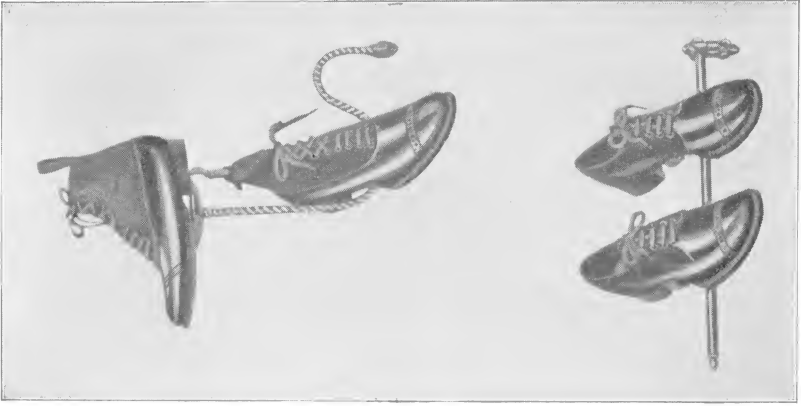


FIG. 17

15. Wall-Bracket Shoe Units.—Fig. 17 shows two methods of arranging shoes on wall brackets. In the upper unit, a pair of shoes is displayed on a curved bracket fitted

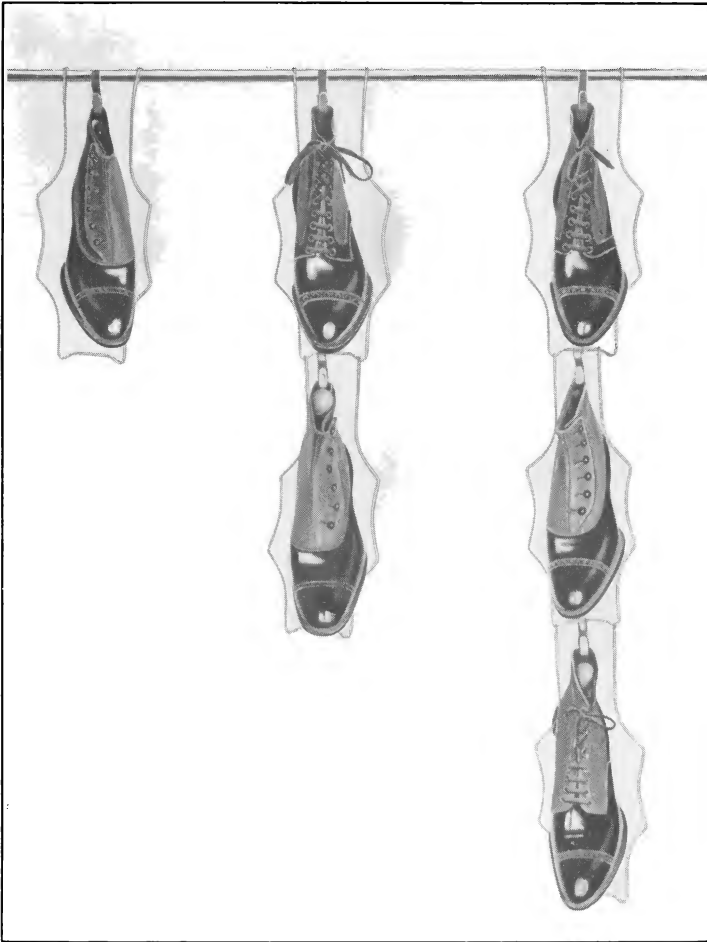


FIG. 18

with a hat top in the shape of an inverted cup. One of the shoes is simply placed on the hat top so as to show a side view, and the other is suspended by means of a bulldog hook,

the teeth of which grip the back of the shoe and the hook of which is hung in the cup-shaped top. In the lower unit, a pair of oxfords is held in place by means of two clips fastened to the straight rod of the wall bracket.

16. Units of Suspended Shoes.—Suspending shoes from wire shoe hangers and hanging shoes from loops formed

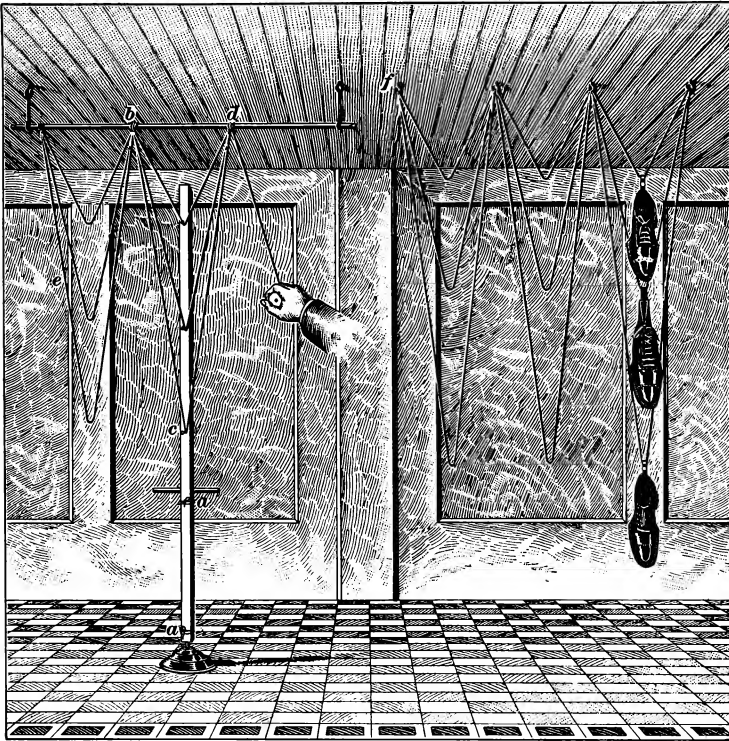


FIG. 19

out of thread, cord, tape, or ribbon are display methods frequently resorted to by trimmers.

Fig. 18 illustrates the manner in which wire shoe hangers are used. The upper hanger is hung on a fixture rod, and each of the other hangers is suspended from the one above it. The shoes are supported by means of bulldog hooks.

The method of suspending shoes from loops is shown in Fig. 19. The high-cut shoe, as shown, is hung by its tab and the oxfords by bulldog hooks, although such hooks may be used for both styles of shoes if desired. The greatest difficulty encountered in arranging a series of loops of this kind is to get them uniform in size. This difficulty, however, can be overcome by employing the method shown in Fig. 19, which illustrates how a series of three sets of three even loops is formed from a rod suspended from the ceiling of a show window. The first step in this method is to divide the rod into three equal spaces, as shown. Next, a wooden upright is tied to the standard of a **T** stand or some similar fixture with cord, as shown at *a*, and placed in the center of the space in which one set of loops is to be made. Three tacks spaced about 18 inches apart, which is the distance apart that shoes are usually hung, are then driven into the upright, when everything is ready for forming the loops. To make the first, or large, loop, the cord, tape, or whatever material is to be used, is fastened to the rod at one of the dividing points, in this case at *b*, passed around the lower tack *c* on the upright and brought up to the point *d* on the rod and securely tied. The second loop is formed by passing the cord around the tack above *c*, bringing it up to the point *b*, and then fastening it; and the third loop is formed by bringing the cord around the upper tack and again tying it at *d*. The cord is not cut until the entire series of loops is formed. The upright is then removed and placed in position for the next set of loops, which, when finished, will appear as shown at *e*. Of course, any number of similar loops can be formed in this way, depending on the length of the rod; but if sets of loops containing more or fewer than three are desired, more or fewer tacks will have to be driven into the upright. Instead of using a rod, as in the method just described, hooks screwed into the ceiling, as shown at *f*, are sometimes employed. In such cases, the hooks will also have to be spaced equally if even loops are desired.

With a little forethought on the part of the trimmer many effective displays can be arranged with suspended shoes.



FIG. 21

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Fig. 22 shows a grouping in which three units, each consisting of a pair of shoes placed on an oval-top stand, like the unit shown in Fig. 7, are well arranged. The central unit is higher than those at the sides, and to balance the grouping a pair of shoes is placed at the base of the central stand.

Figs. 23, 24, and 25 show three groupings of units consisting of shoes supported by shoe-clip stands, similar to the unit



FIG. 22

shown in Fig. 5. Three units are combined in the grouping shown in Fig. 23. The stands are placed close together and are raised, the central one to its full height, making the grouping suitable for giving height or for the central feature of a shoe display. Six units of this style are used in Fig. 24. These are arranged in rows graduated in height, and, together with the row of shoes on the floor, which lean against heel

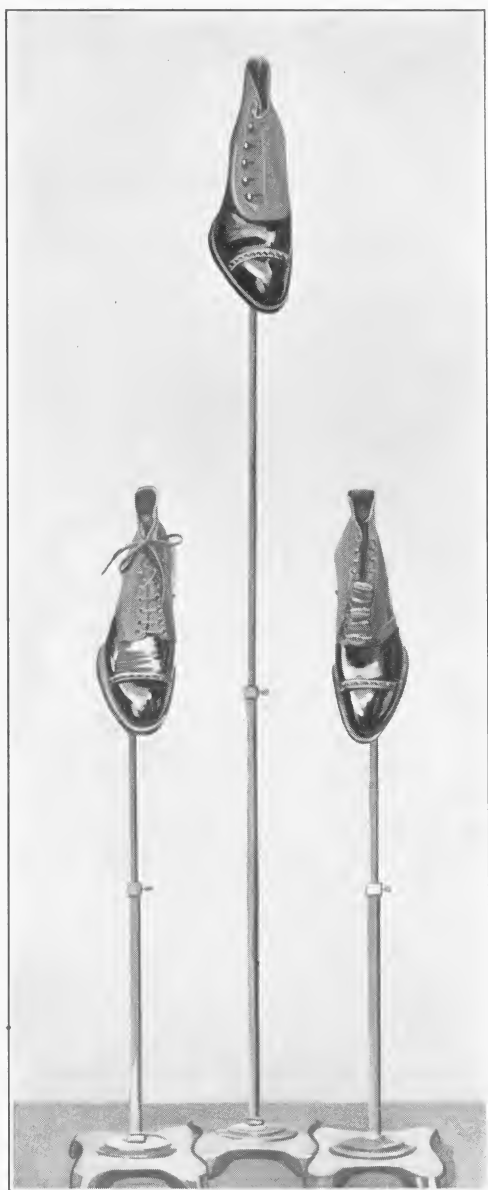


FIG. 23

rests, form an attractive design in the form of a pyramid. Seven clip-stand shoe units arranged in two rows and five shoes resting on the floor and heel rests form the grouping shown in Fig. 25. This grouping is similar to the one shown in Fig. 24, but it is too crowded to give a good effect.

20. Groupings of Shoes and Hosiery.—In many of the exclusive footwear shops, as well as in some department stores, hosiery is frequently displayed in conjunction with

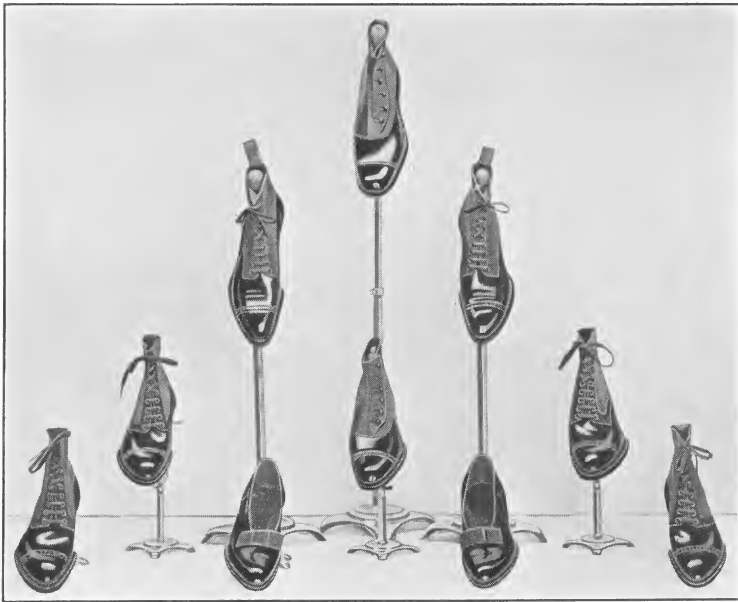


FIG. 24

shoes. This line of merchandise is often the means of rendering a shoe display attractive; at any rate, it gives the trimmer a chance to arrange groupings or displays that differ from the ordinary run of shoe trims. When hosiery is to be shown, forms are generally dressed with both hosiery and shoes, so as to bring out the value of both lines of goods to advantage. However, other neat units can be formed by draping the hosiery on regular shoe stands.



FIG. 25

Fig. 26 shows an attractive and commendable grouping of shoes and hosiery. The center of this grouping is made up of two units. The one at the rear consists of a **T** stand draped with two pair of socks and fitted with a clip that supports a shoe, and the one in front consists of a hosiery form dressed with a sock and an oxford, the mate of the sock on the form being laid on top of the fixture. At the left of the grouping is a unit made up of a pair of socks laid over a clip stand that supports a shoe, and at the right is a similar



FIG. 26

unit, in which a shoe and a pair of socks are displayed on an oval-top stand. The socks in this unit are laid over the heel rest of the oval top, being held in place by the heel of the shoe.

21. Use of Glass Shelves in Shoe Groupings.—When raised surfaces are needed in shoe displays, glass shelves supported by either wooden pedestals or metal stands will prove to be the most convenient fixtures to employ. Many attractive groupings and displays of footwear can be built up on and around glass shelves. Figs. 27 to 30, inclusive,

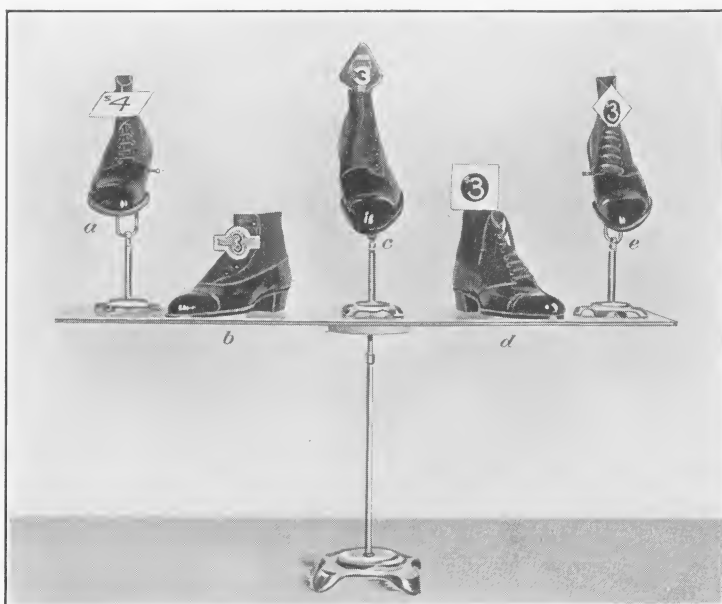


FIG. 27

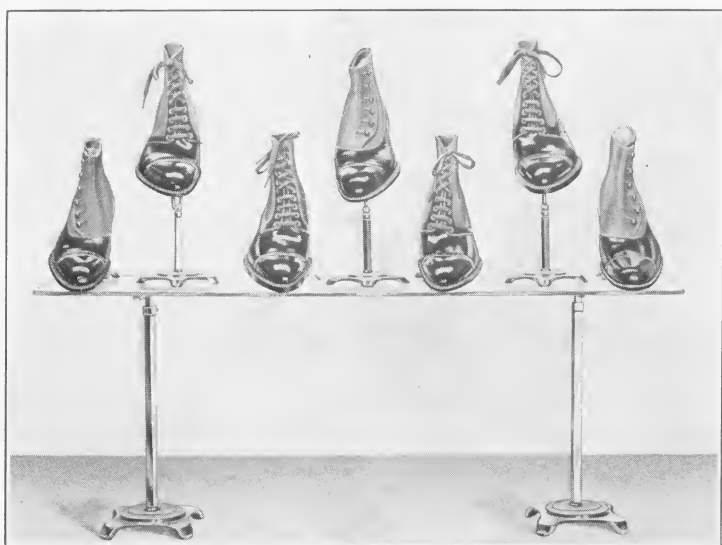


FIG. 28

show four groupings that will serve to give an idea of what can be done with such fixtures.

22. The glass shelf in the grouping shown in Fig. 27 is oblong. It is supported by a metal stand with a circular flat top, and in turn it supports five shoes, three of which rest on stands with **U**-shaped tops, like those shown at *b* and *c*, Fig. 10, and two of which rest on the glass between the stands. This grouping also serves to show several methods of attaching price tickets to shoes. The ticket on the shoe at *a* is held in place by means of a small ticket pin that is fastened to the top of the shoe. The one at *b* is attached to the shoe by inserting one of its ribbon-shaped ends between two of the shoe buttons. The tickets at *c* and *d* are made so as to have a long end, which reaches down into the shoe and is thus held in place, and the one at *e* is fastened by inserting its lower point behind the shoe lace.



FIG. 29

and is thus held in place, and the one at *e* is fastened by inserting its lower point behind the shoe lace.

In the grouping shown in Fig. 28, an oblong glass shelf is supported by two metal stands. Seven shoes are neatly arranged on the shelf. Three of them are supported by clip-top stands, and the other four lean against heel rests.

The grouping shown in Fig. 29 differs considerably from the two just described. In this grouping the glass shelf is small and it rests on a wooden pedestal. Four shoes are

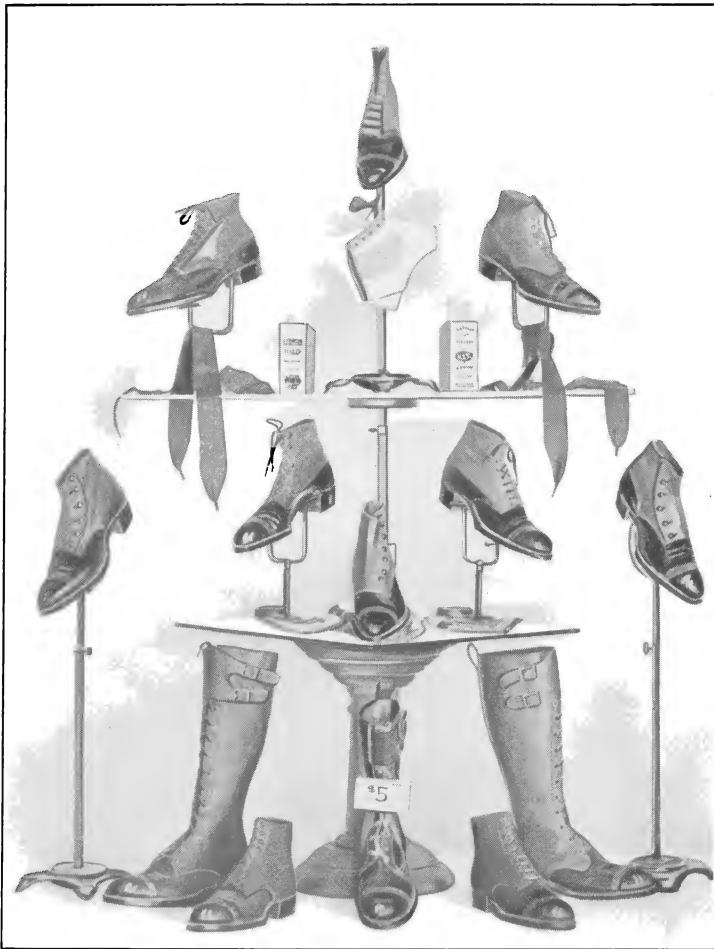
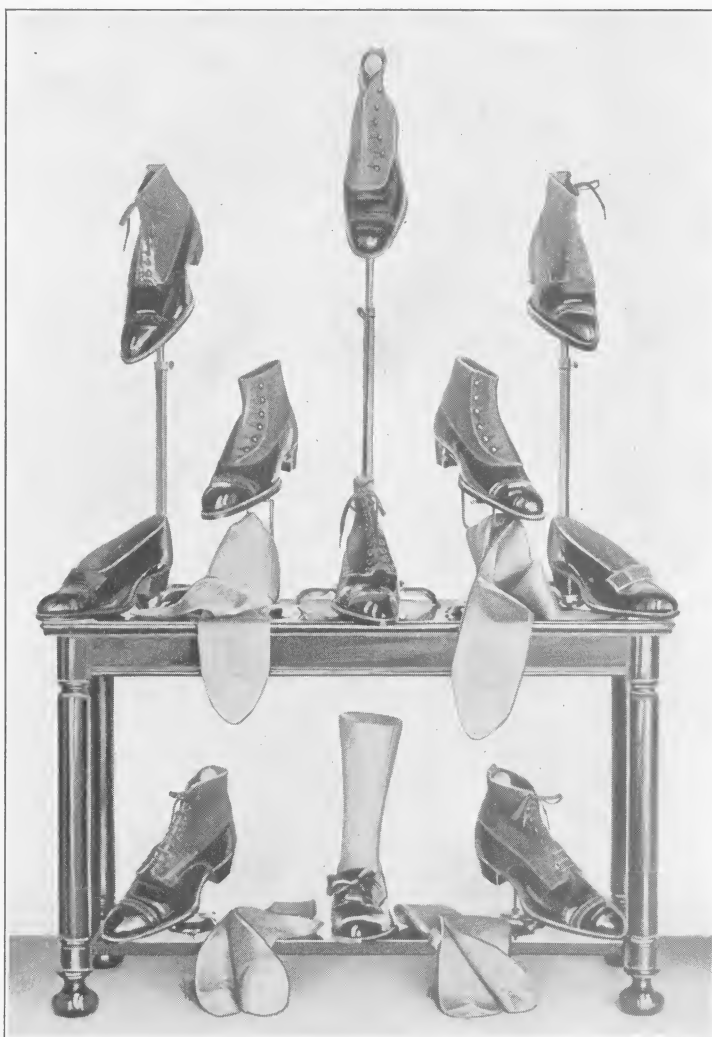


FIG. 30

tastefully arranged on this shelf. The shoes at the sides are placed on stands having **U**-shaped tops, and in the center of the shelf is a unit consisting of a shoe supported by a tall



clip-top stand, at the base of which is placed another shoe. Two pair of gaiters—one pair at each front corner of the shelf—tend to make this grouping attractive.

In the grouping shown in Fig. 30, which may be said to border on a stocky display, two glass shelves—a square one and an oblong one—are employed. The square shelf rests at an angle on a wooden pedestal, and the other one is supported by a metal pedestal that rests on the square shelf. On the upper shelf are neatly arranged three shoes supported by stands, on which are also displayed several shoe laces and a pair of ankle supporters. Two boxes of polish also stand on this shelf. On the lower shelf are placed two shoes supported by stands, one shoe that leans against the pedestal, and a pair of arch supporters. At each side of the shelves, on the floor, is a shoe resting on a shoe stand, and around the base of the wooden pedestal are stood three hunting boots and two shoes. The articles on the floor serve to balance the shelf arrangement, and thus make this grouping an effective one.

23. Use of Furniture in Shoe Groupings.—In addition to glass shelves and pedestals, such pieces of furniture as chairs, tables, and tabourets will be found useful in forming raised units and groupings of shoes. Fig. 31 will serve to give an idea of how a table can be used in forming a grouping for a shoe display. The ways in which to use other pieces of furniture should suggest themselves to the trimmer. In the grouping shown in the figure, eight shoes and two pair of socks are displayed on the table top. Five of the shoes are supported by stands tastefully arranged and the other three rest on the bases of the three tall stands. The hosiery is neatly draped from the **U**-shaped tops of the other two stands. At the center of the table shelf is a hosiery form dressed with a sock and an oxford, and at each side of this unit is a pair of socks draped so that their toes touch the floor and a shoe that leans against a heel rest.



FIG. 32

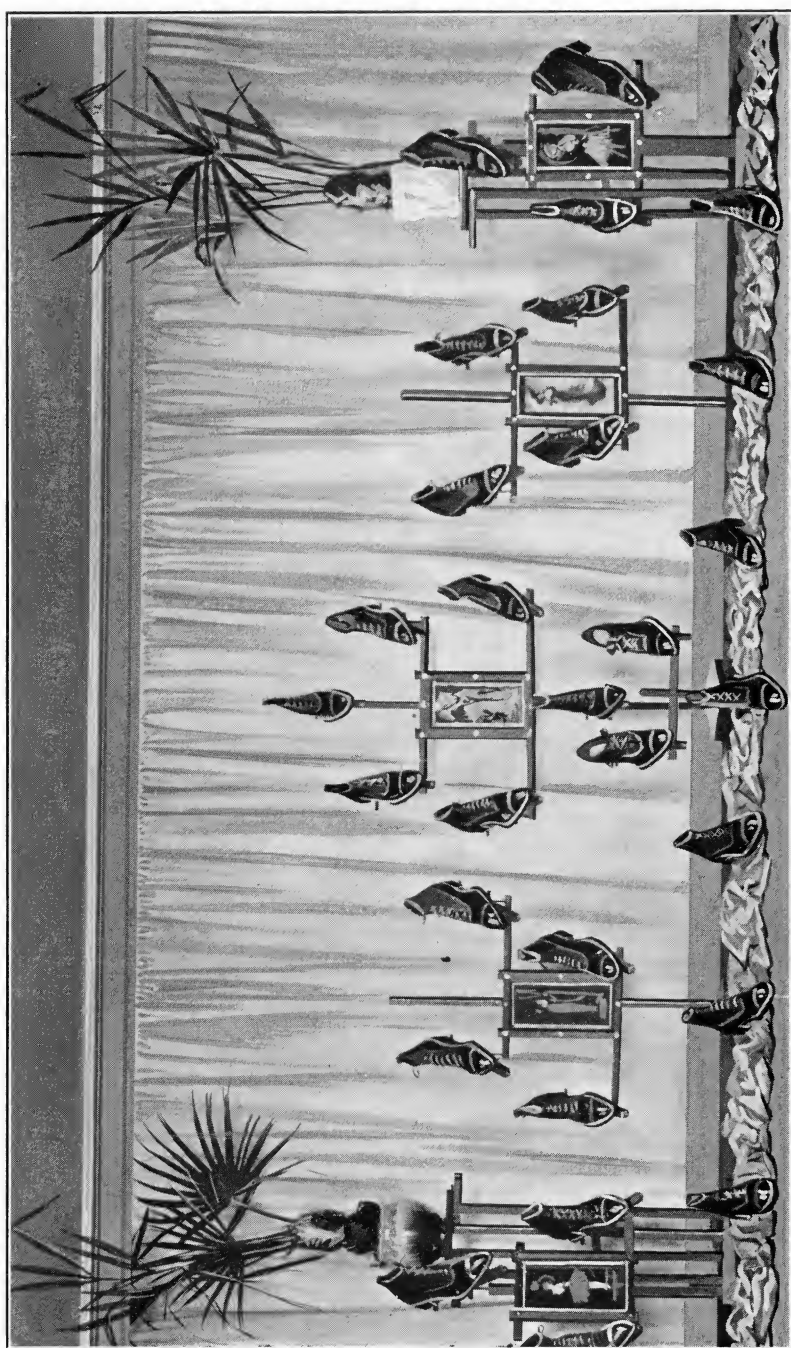


Fig. 33

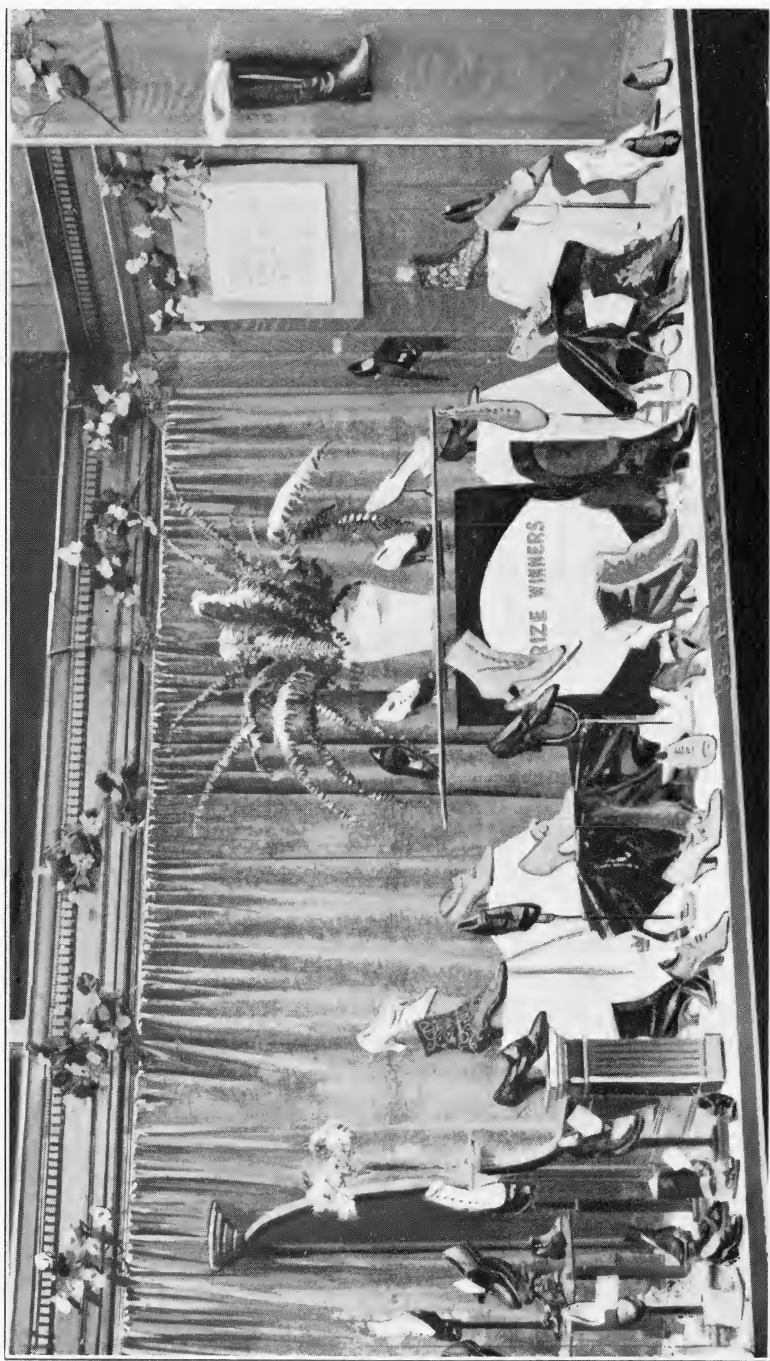


FIG. 34

EXAMPLES OF FOOTWEAR DISPLAYS

24. In the illustrations that follow are shown many neat and attractive displays of footwear for men, women, and children. These examples are taken from displays that have been used successfully in up-to-date footwear and department stores throughout the country. They show how many of the units and groupings already described can be combined, and from them the beginner should be able to form excellent ideas that can be brought into use in forming displays of a similar nature.

25. Fig. 32 illustrates a window display of women's oxfords and hosiery carried out in black-and-white effect, one-half of the window being devoted to each line of goods. A dark-plush curtain is draped in front of the permanent background, and in front of this curtain are hung a white and a black hide. The hexagonal glass shelves on each side of the window are arranged uniformly, as are also the various units of oxfords and hosiery. Although there is a certain flatness to the general appearance of this display, all the merchandise is plainly shown.

26. Fig. 33 shows an attractive window display of a fine grade of shoes. A drape of rich silk velour is used for the background of this display, and a piece of the same kind of material is puffed on the floor. The fixtures, which are made of wood, are unique in design, each having a frame in which an attractive picture is placed. These fixtures, as well as the shoes on them and on the floor, are well arranged. To add to its appearance, a potted palm is placed on the fixture at each side of the display. Although the whole window is suggestive of bareness, the original idea was not to add anything that would tend to take the attention of observers away from the footwear.

27. In Fig. 34 is shown a display in which women's shoes and oxfords are arranged in a pleasing manner. A velour curtain is hung in front of the permanent background

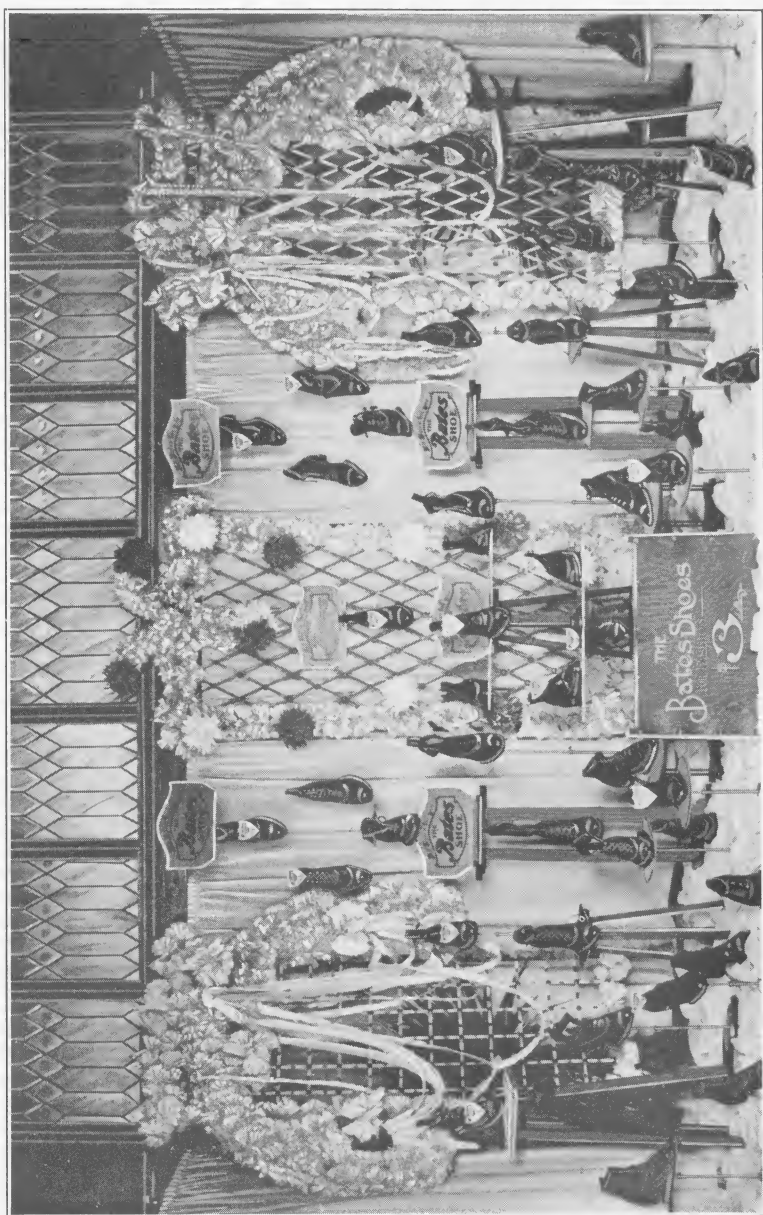


FIG. 35

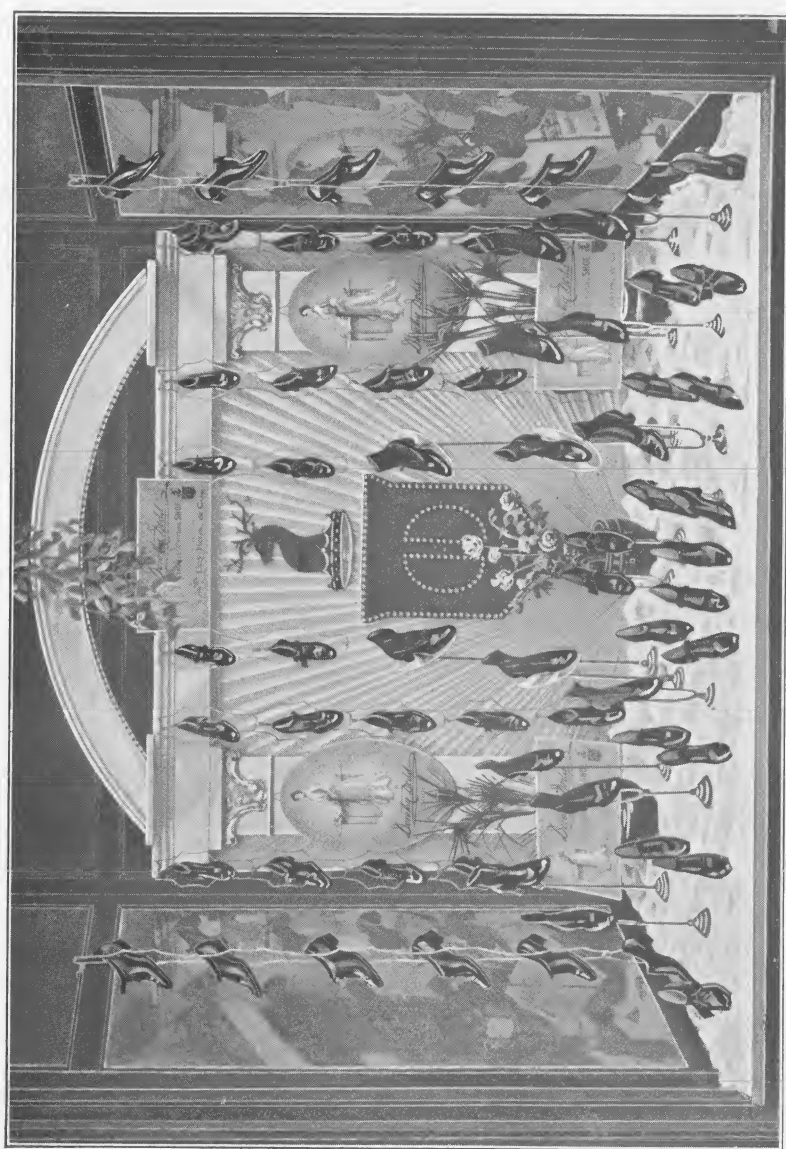


FIG. 36



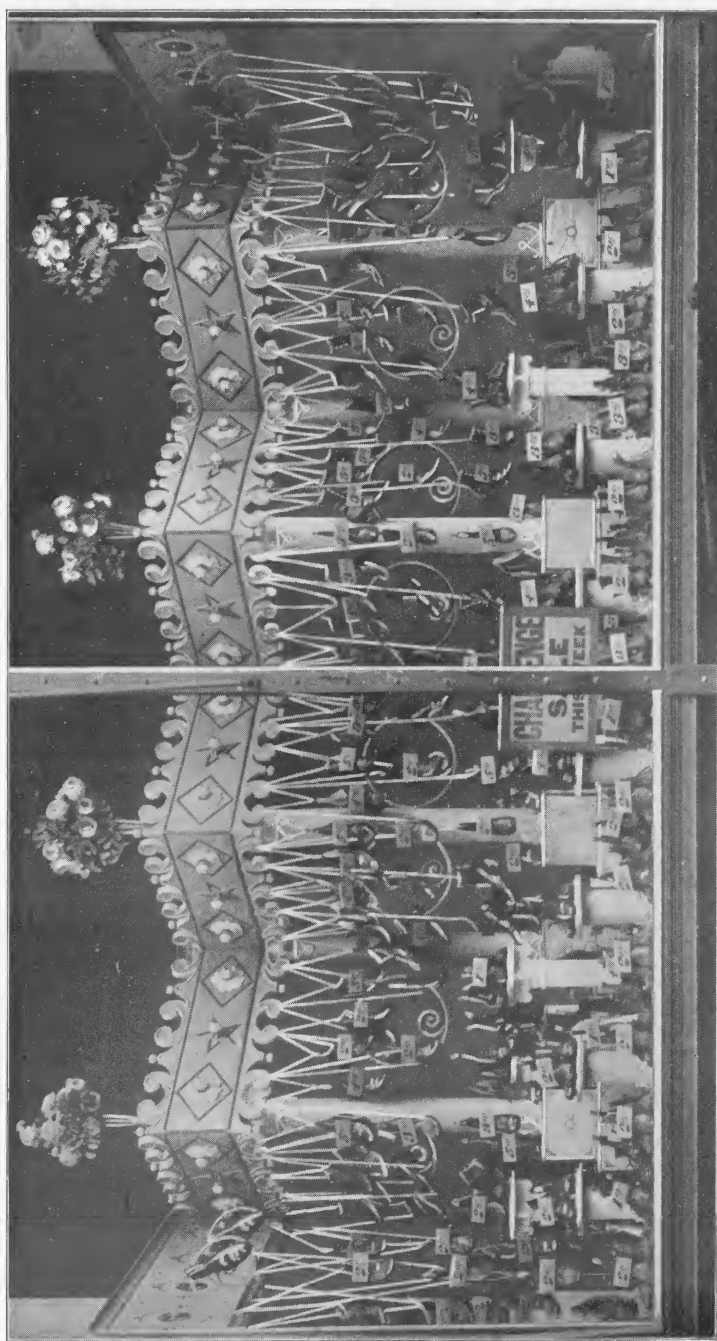
FIG. 37

of the show window, and above it are strung several neat sprays of artificial flowers. To form a central decorative feature, a fern is placed on the glass shelf standing at the rear of the display, and as a further attraction pieces of both white and black leather are laid over the pedestals, on which shoes are placed. Two show-cards are also used to enliven the display. This illustration plainly shows the use of a wooden window divider in a shoe display.

28. Footwear Displays With Special Backgrounds.

Fig. 35 shows an excellent display of men's shoes that has for a background three neat sections of latticework that stand in front of a velour curtain. The latticework is made up of tapes tacked on wooden frames. These frames are covered with crêpe paper formed so as to resemble artificial flowers, and painted button molds are glued to the tapes at the points where they cross one another. Wooden stands of the home-made type are used as the foundations of the raised units. These stands, together with the other stands that support shoes, rest on an attractive floor covering of puffed white silk. Several show-cards are also used in this display, and price tickets are placed on some of the shoes.

29. Fig. 36 shows a line of women's shoes displayed in front of an attractive background consisting of an arch and a beam supported by two pillars. The space at the center of the framework is filled with a sunburst of white silkoline, which material is also used as a floor covering. On the silkoline sunburst is hung a shield and the emblem, or trade mark, of the line of shoes shown, and on the beam above it as well as on the two pillars at the sides are placed neat show-cards. On the floor covering, in front of each pillar, stands a potted palm and a show-card, and in between these two ornamental units stands a pot of flowers. Suspended wire units are successfully employed, and the arrangement of the stand units makes this trim a good one to pattern after. No trouble should be experienced in duplicating this display after a close study of the illustration.



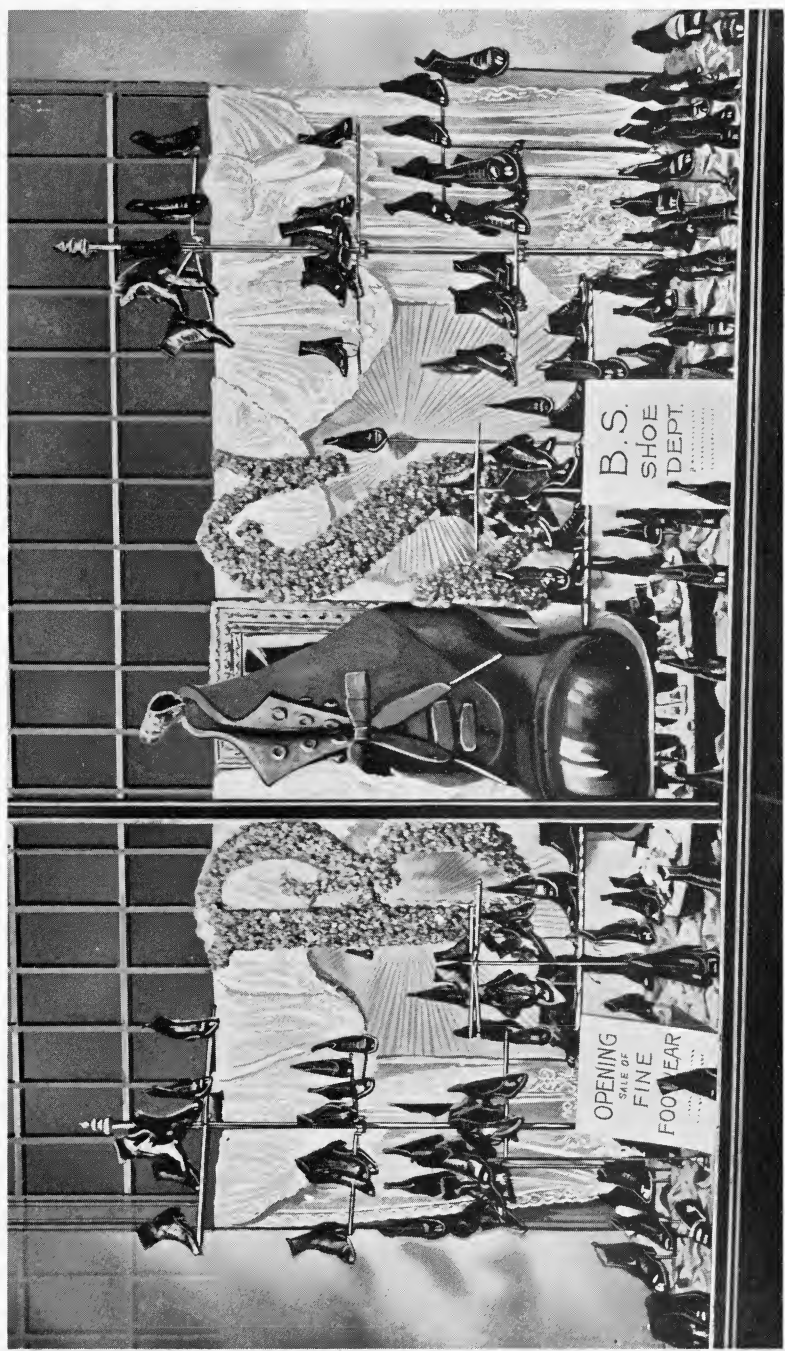


FIG. 39

30. Fig. 37 shows an attractive background for a window in the shape of a semicircle. It consists of scenery representing a body of water with ships in the distance. In front of it are six large columns supporting two beams of the same shape as the window, and in the opening at the center is painted a small porch, giving a deep perspective. The low panels between the columns consist of framework covered with cloth that is painted white and then paneled off with dark paint. Chinese lanterns are suspended from the beams, and bouquets of flowers standing on the panel railing, together with a tall fern at each side of the painted porch, make this scene realistic. The shoe display consists of stand units of oxfords neatly arranged on a floor covering of puffed silkoline as well as on the panel railing. Besides these shoes, two neat show-cards and several photographs of shoes are utilized. The trim as a whole is harmonious and in keeping with good shoe displays.

31. Fig. 38 shows a stocky shoe display, suitable for a special sale, arranged in front of a special background. This background consists of a scrollwork border supported by round columns. Half of the columns are set at the back of the window, against a covering of pale-blue silesia, and the others are set about midway between the back and the front of the window, thus giving the border a zigzag effect. This backing is enhanced by four vases of flowers that stand at the tops of the columns in the front row. Some of the shoes are suspended from the scrollwork border by means of tapes, and the lower space is filled in with pedestal and floor units of footwear. All the shoes have price tickets on them, and a large show-card announcing the sale is placed in the center of the display.

32. In Fig. 39 is shown a shoe display that has both a special background and a special attraction. The background consists of a tall, beveled-plate mirror in a gilt frame, which is placed in the center of the regular background; two large sunbursts, one at each side of the mirror; and a pair of lace curtains, one of which is draped at each end and over the

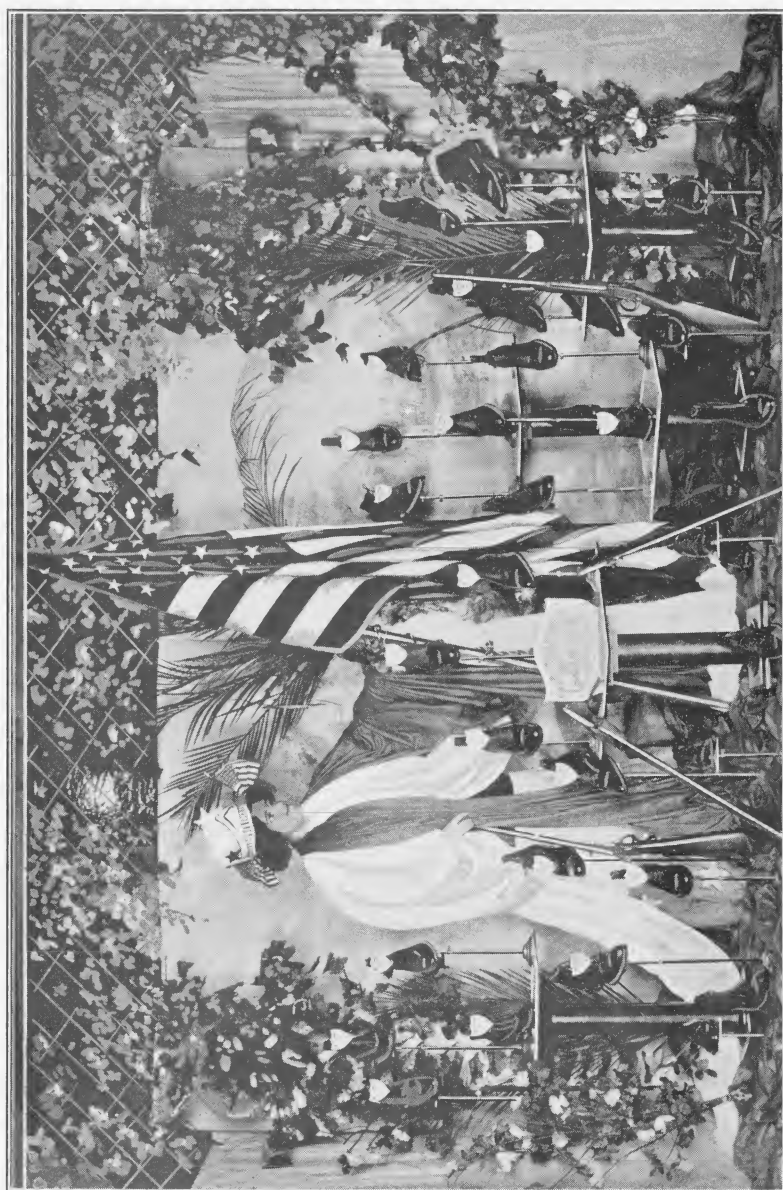


FIG. 40

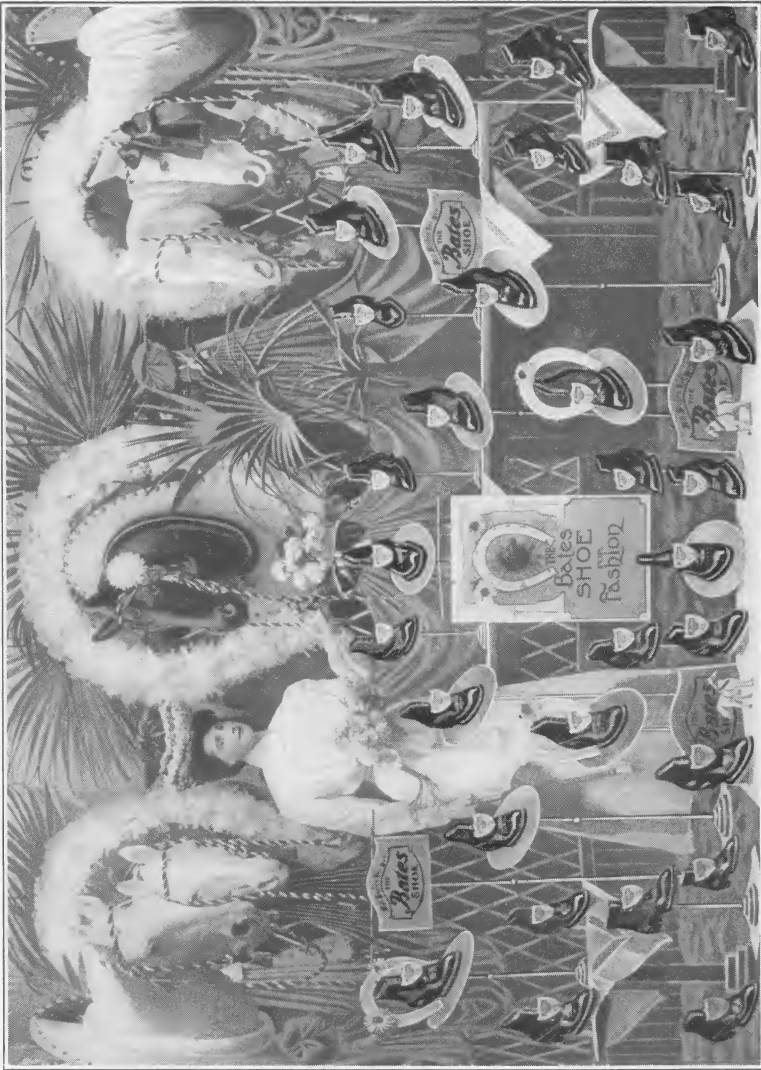


FIG. 41

top of each sunburst. A mammoth shoe is used as the special attraction. This shoe is supported by a platform with a circular base, on which are placed small children's shoes so as to create a contrast. At each side of this large shoe is a large letter covered with artificial flowers. These letters are suspended from the ceiling by means of thin wire, and stand out about 6 inches from the background. Some of the shoes in this display stand on a shelf at each side of the large shoe, some are displayed on tree fixtures and cross-rod stands fitted with shoe clips, and others rest against heel rests placed on the floor, which is covered with puffed silkoline. Two show-cards are also utilized in this display.

33. Special-Occasion Footwear Displays.—Just as is the case with other lines of merchandise, special-occasion displays of footwear always give the trimmer a chance to break away from regular trims and at the same time create new interest in his show windows. In the illustrations that follow are shown many ideas that can be used to good advantage in displays for special occasions.

34. Fig. 40 illustrates a footwear display suitable for a Fourth-of-July window. The principal attraction consists of a wax figure of a young woman draped in the national colors and supporting the American flag with one hand and holding a rifle with the other. Other implements of war are shown with the shoes, which are displayed on stands that rest on glass shelves as well as on the floor covering. This display is arranged in front of a scenic background with a latticework top, on which gracefully twine artificial vines and foliage that appear to grow from the back corners of the show window.

35. Fig. 41 shows a footwear display that may be used advantageously at the time of a horse show. The special features of this shoe trim are five horse heads fastened to the background and a neatly dressed woman in the act of holding the central horse head by its bridle rein. The horse heads are mounted on ovals neatly covered with sateen, and

are fitted with bridles made by twisting together two colors of crêpe paper. Around each of the heads at the rear is a large horseshoe consisting of a wooden frame covered with puffed tarlatan, and under the heads is a latticework made of narrow white ribbon. Extending around the window back

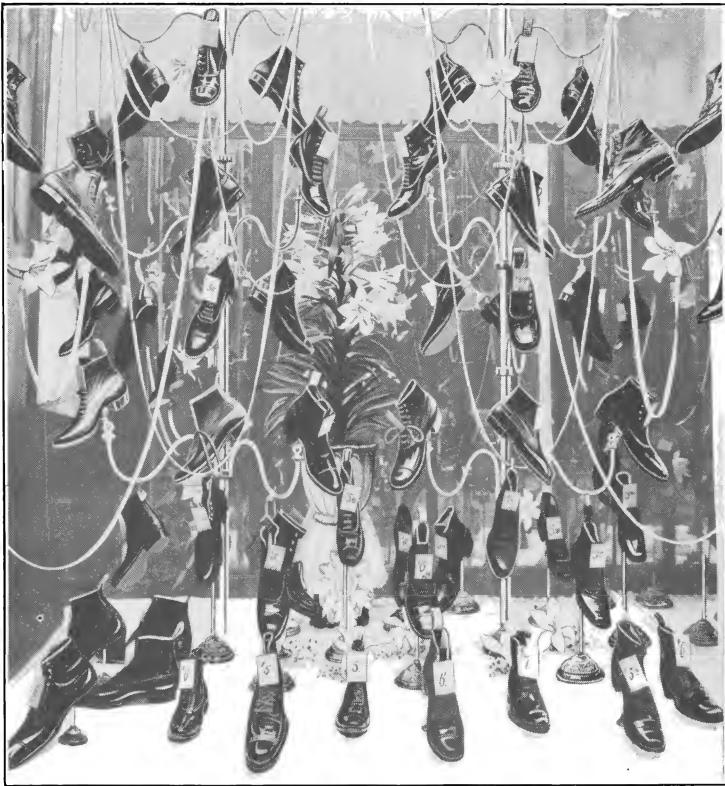


FIG. 42

and sides is a neat drape of white sateen, which material is also puffed on the floor. In addition, sprays of palms are arranged tastefully on the backing, and a bouquet of flowers is placed under the central head. The shoes are displayed in an attractive manner, being arranged on heel rests, clip stands, and oval-top stands, which rest on shelves and on

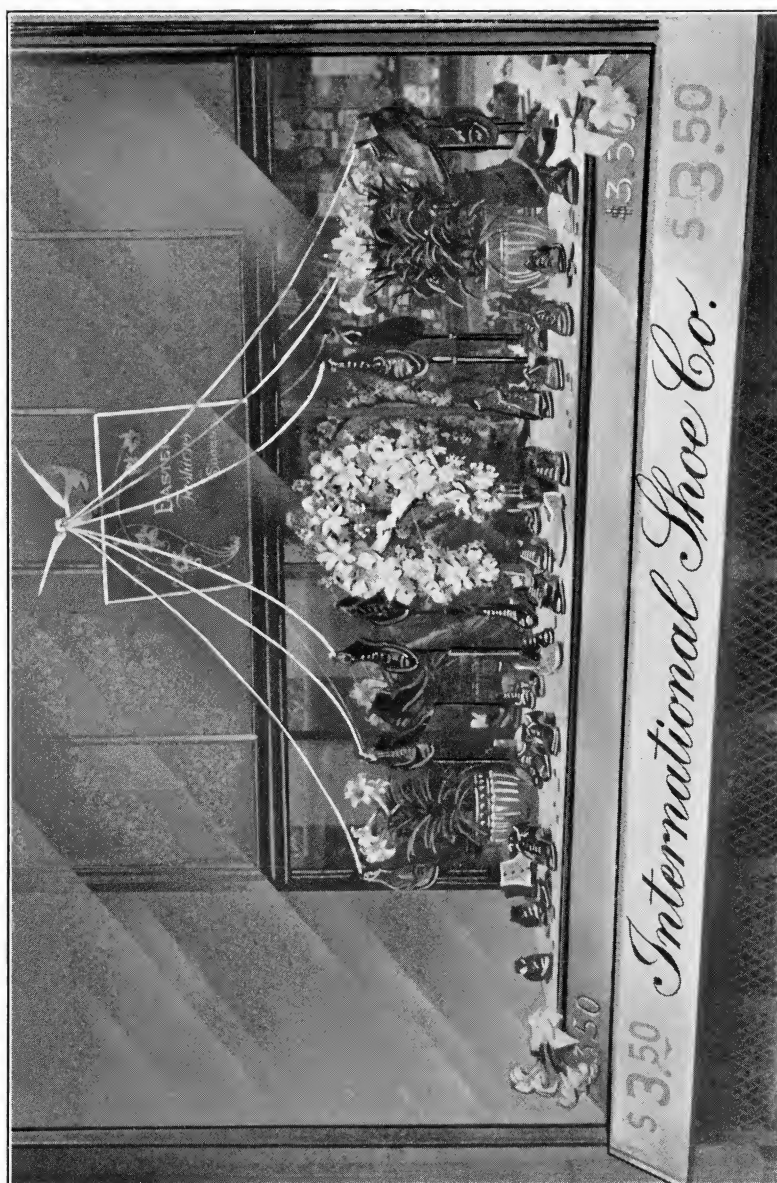


FIG. 43

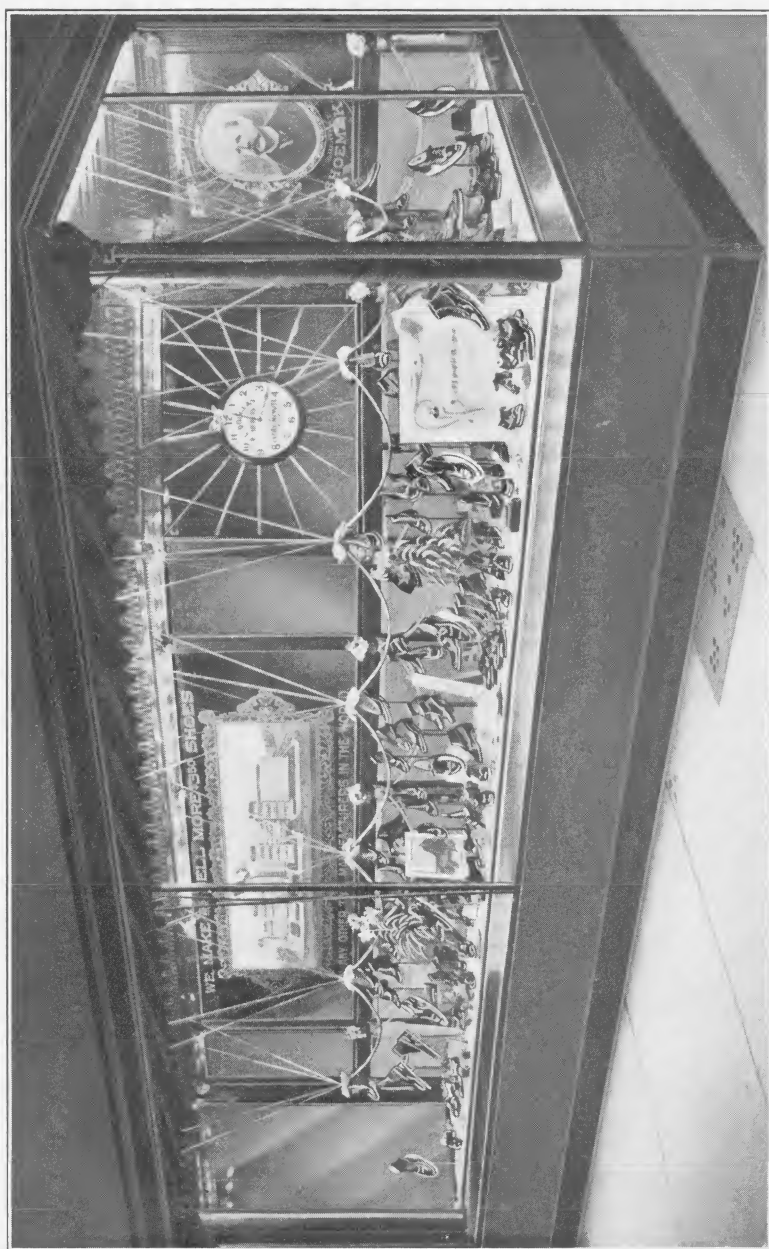


FIG. 44



FIG. 45

the floor. Price tickets are placed on the shoes, and on four of the oval-top stands horseshoes are shown with regular shoes. Show-cards announcing the trade name of the footwear are well placed among the shoes, and in the foreground are two miniature horses, in keeping with the main idea of the display.

36. Two excellent Easter footwear displays are shown in Figs. 42 and 43. Two tall fixtures fitted with side arms form the foundation for the display shown in Fig. 42, and the decorations consist of Easter lilies and white ribbon. The tall fixtures as well as the small fixtures on which the shoes are arranged rest on a floor covering of white material, and a mirror background serves to reflect the display and render it attractive.

In the Easter footwear window shown in Fig. 43, the display is made in front of a low, bevel-plate-mirror background, above which are sashes filled with clear glass that serve to give light to the interior of the store. The footwear is arranged on stands and on a floor covering of white material. The decorations consist of Easter lilies and streamers of white ribbon that fall from the bill of a white dove perched on a show-card located at the back. These streamers fill the vacant space above the mirror background and aid the display wonderfully. However, the same trim, without the dove and streamers, would appear to better advantage in a window provided with a subceiling located a few feet above the mirror background.

37. Fig. 44 shows an Easter display of footwear that will serve to give a good general idea of the method of arranging both the background and the merchandise in an exclusive shoe-store window. In this window, there is a low mirror background with clear, plain glass above, and the shoes are displayed on a raised platform, typical of this style of store window. Velour edged with silk cord is used as a floor covering, and Easter lilies and show-cards are displayed with the shoes. The space above the shoe trim is broken with decorations of ribbons and advertisements. In addition, a clock is

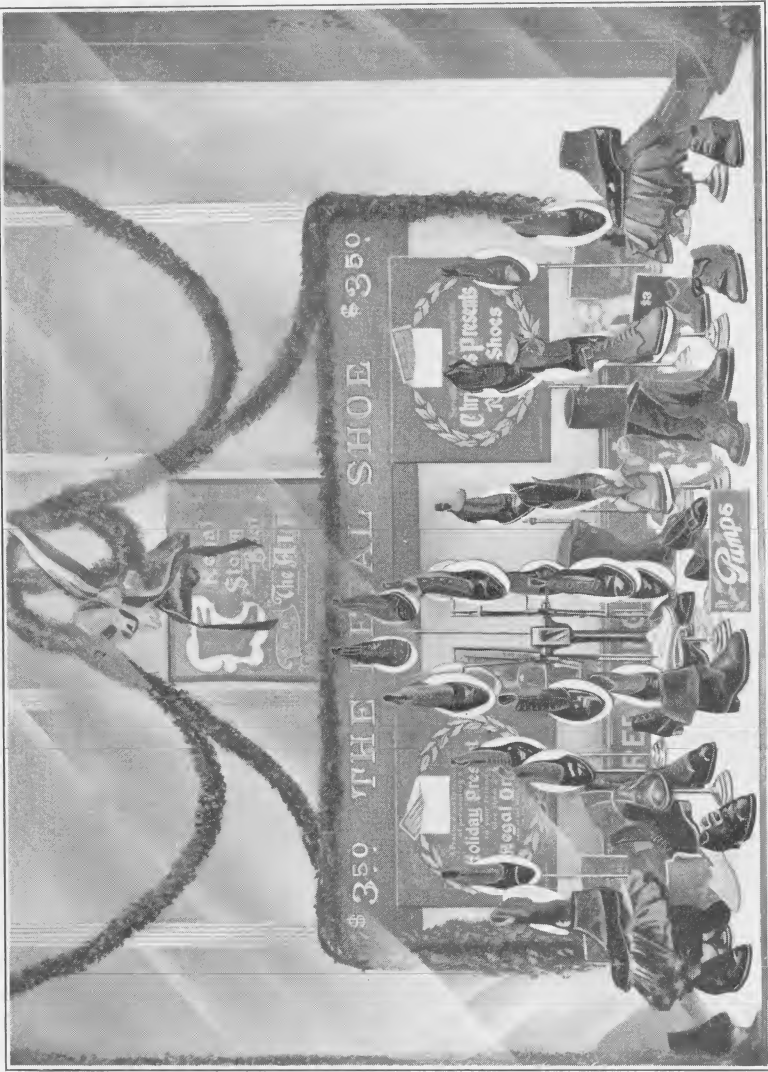


FIG. 46



FIG. 47

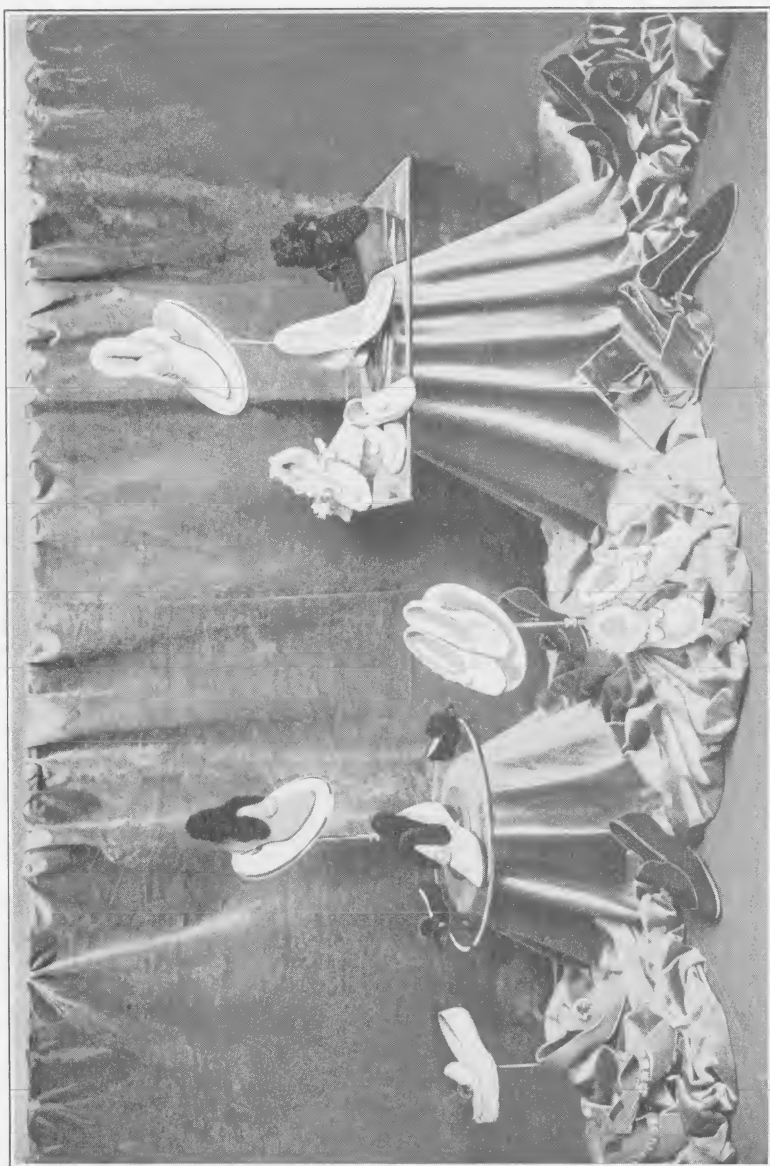


FIG. 48

placed in one of the upper glass panels. This idea is a good one, because it gets persons in the habit of looking into the show window as they pass the store.

38. Figs. 45 and 46 show two Christmas displays of footwear. The one in Fig. 45 is arranged in a corner show window fitted with a low mirror background, above which are plain-glass panels. In this display a curtain of white velour with a red-tassel border is hung in front of the mirrors. It is arranged in short festoon effects at the bottom, so as to show part of the mirrors, and is decorated with red bows. The shoes are displayed on glass shelves, on glass-top stands, and on the floor. Several show-cards ornamented with holly are tastefully placed and serve to give the display a holiday appearance.

In the Christmas display shown in Fig. 46, strings of Christmas greens and a large bell are used to advantage. The footwear is well arranged and show-cards and signs are used with good effect. The principal feature of the display, however, is the mechanical wheel at the center. Such devices are usually furnished by the manufacturer, and in revolving they are sure to command attention.

39. Displays With Draped Backgrounds and Covered Stands.—Figs. 47, 48, and 49 show three footwear displays that illustrate how either plush or velour can be used effectively in forming backgrounds and covering pedestals and show-window floors. Although the backgrounds and the settings in these trims are similar, a different line of footwear is displayed in each.

Children's footwear is exhibited in Fig. 47. The merchandise is placed on the material puffed on the floor as well as on the circular glass shelves that rest on the covered stands. In addition to footwear, children's toys are neatly distributed in this display. Toys never fail to attract attention when shown with children's footwear.

In Fig. 48, a line of women's fancy slippers is neatly arranged on the floor covering and the glass shelves—one square and the other circular. Light-blue velour covers the pedestals in



FIG. 49

graceful folds and the floor in large puffs, making a suitable color contrast for the light footwear.

In Fig. 49, shoes for both women and misses are exhibited.



FIG. 50

The units in this show window are placed in much the same manner as those in the preceding slipper display. The square glass shelf, however, is placed at an angle.

Displays of this kind will always prove to be attractive, especially if shades of plush or velour that harmonize with the merchandise are used.



FIG. 51

40. Manufacturers' Displays.—General displays in which raw material or the stock used in the manufacture of some particular line of shoes are utilized can frequently be

employed to advantage. Figs. 50 and 51 illustrate two displays of this kind.

In Fig. 50, a low, solid background is formed out of sides of sole leather, above which is suspended a wheel formed out of cut-out soles tacked to a large circle. Stacks of cut soles supporting shoes are placed both on the floor and on pedestals covered with pieces of leather used in the shoe uppers. In addition, the remnant of a hide from which soles have been cut is laid over a small piece of sole leather resting on a stand, and small scraps of sole leather are arranged in piles on the floor, making the display a unique one.

In Fig. 51, practically the same material is used. Behind the sole-leather background is the cut hide, which has the appearance of network, and above it is a half circle of cut-out soles. The network is hung from a shelf fastened to the half circle, and on this shelf are stood several shoes. Shoes are also placed here and there in the network, and on the floor are placed units of shoes and stacked soles. The scraps in this display are scattered over the floor.

Both of these displays should give a good idea of what can be done along this line. The leather hides, cut soles, and scraps are usually loaned to storekeepers by the shoe manufacturers.

HATS, CANES, AND UMBRELLAS

HAT DISPLAYING

REMARKS

1. Men's hats, which include derbies, soft hats, silk hats, straws, and panamas, belong to a class of merchandise that cannot be draped. For this reason, and on account of being similar in size and shape, they cannot be formed into artistic displays unless they are combined with appropriate accessories or are grouped tastefully in front of a suitable background.

In the exclusive hat shops, the show windows are usually equipped with permanent backgrounds of richly finished wooden panels, in front of which many neat displays of hats can be arranged. Frequently, however, such backgrounds are too dark to bring out the contour, or shape, of dark hats, in which event it is necessary to display them in front of a temporary background. A good style of temporary backing for this purpose consists of silk plush of some desirable shade draped from a rod attached to a permanent background or from cross-rod stands. To add color and brightness to a display of black hats, a background of palms, ferns, or artificial flowers and foliage intertwined on trellises will be found invaluable. The trellises in such cases can be hung from the permanent background of a show window, or they can be placed in large flower pots or jardinières located on the show-window floor. Several suggestions in regard to such arrangements will be brought out later.

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In addition to showing hats with accessories and in front of special backgrounds, trims for special occasions are frequently arranged. In fact, energetic window trimmers never fail to grasp an opportunity to make attractive and appropriate displays for such occasions as the opening of certain seasons, horse shows, and the like, because hat displays of this kind have the power to attract attention and to sell the goods. Another plan that is frequently followed consists in making trims that will bring out the brand or trade name of a certain make of hats, just as is done with other lines of men's wear that have names that suggest some kind of device or arrangement.

2. The styles of stands and other fixtures employed in the displaying of hats are described in *Metal Display Fixtures* and in *Wooden Display Fixtures*. For general purposes, the ordinary metal or wooden hat stand equipped with a top in the shape of an inverted cup is the best. The large tree or arm fixtures find most use in stocky hat displays. In placing stands and fixtures in the show windows, it is always advisable to put all large fixtures toward the back and to distribute the smaller ones in front of them, placing these small stands on the floor, on pedestals, and on glass shelves. In many instances, neat effects can be produced by placing hats directly on glass shelves and even on separate pedestals. In addition, wax heads, furniture, suit cases, and many other articles on which hats can be placed will be found useful in arranging displays of headgear.

3. Before placing any hat in a window display it should be carefully brushed so as to bring out its full value. Derbies and soft felt hats require particular attention. In addition to brushing, they should be rubbed with a piece of felt or plush, which will smooth the nap of the material and bring out its luster. It is also advisable to make a record of all hats placed in the show window, so that if there is a shortage of sizes in stock it will not be necessary to pull a display apart to find out whether the size wanted is in the window.

Only sizes of hats for which there is the least demand should be put on display. It may be well, however, to mention that the small sizes always look best. Hats may be placed on stands in various ways, even to showing the inside, but the main object in every trim should be to arrange them so that they will show to the best advantage. The various methods employed by practical trimmers are taken up in this Section, and these, together with the illustrations and descriptions of hat trims and displays, should give the beginner a good idea of what to do to bring out the value of men's hats.

4. Window displays of men's hats, especially stiff hats, require more care than displays of other lines of men's wear. The principal stiffening medium used in the manufacture of derby hats is shellac. Such hats, if exposed to the sun or kept in an unusually warm window, are liable to become soft. The weight of each hat, if it rests too long on a fixture top in contact with the crown at a few points, will spoil the shape of the hat. To prevent stiff hats from becoming soft, the window awnings should be lowered in plenty of time to keep the sun from shining into the show window and thus increasing its temperature. It will be found a good plan also to place a small pad of tissue paper inside the crown at the point where the hat rests on a cup-shaped top of a stand or a side bracket. This pad will serve to keep the hat from pressing directly on the hat top, and will, in case the material gets soft, prevent the crown from getting out of shape. Hats exposed to the rays of the sun are also liable to fade. This is another reason why the awnings should be lowered and kept lowered.

When awnings are lowered to keep out the sun the reflection from the glass windows is often so great as to make a hat display almost invisible. In such cases, it is advisable to turn on a few lights so as to overcome the shadows and thus show the goods to their full advantage.



FIG. 1



FIG. 2



FIG. 3

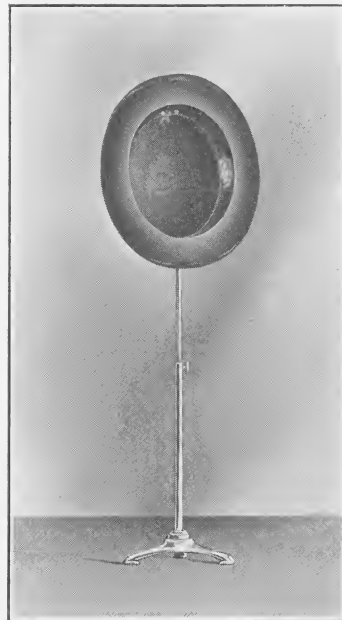


FIG. 4

HAT UNITS AND DISPLAYS

5. Hat-Stand Units.—As has been stated, hat stands fitted with a top in the shape of an inverted cup find considerable use in forming hat displays. Figs. 1 to 6 serve to illustrate several different positions in which hats may be placed on this style of hat stand. In Fig. 1, the hat is placed so as to show a side view, and in Fig. 2, so as to show a full front view. In Fig. 3, the hat is inverted and the crown is laid in the hat top in such a manner that the hat rests in a



FIG. 5

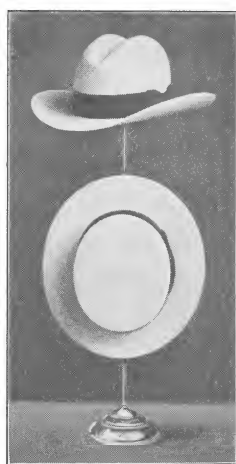


FIG. 6

diagonal position. In Fig. 4, the front part of the hat is placed on the stand top, so that the hat stands upright and the inside of it shows. This is one method of arranging hats when it is desired to show the trade mark or the maker's name. All hats shown so far are derbies, but it can readily be seen that other styles of hats may be arranged in the same manner.

Two hats are used in the unit shown in Fig. 5. One hat, a fedora, rests on a regular hat stand so as to show a front view, and the other, a derby, is placed on the floor. This hat rests partly on the crown and partly on the rim, and

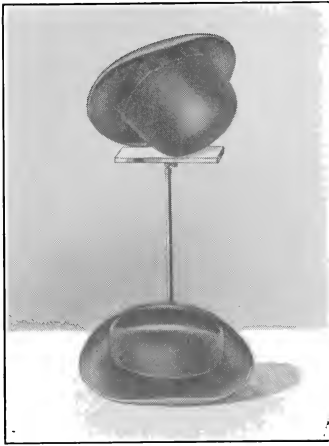


FIG. 7

and shelves is illustrated in Fig. 7. In this unit, a derby is laid on the flat top, resting partly on its crown and partly on its rim. The other hat, a fedora, is placed on the window floor, being arranged so as to lean against the standard of the fixture. Hats are seldom shown in this way except in stocky trims.

7. Units of Piled Hats.—Figs. 8 and 9 show two common ways of piling hats for stocky trims. Either of these units can be arranged on the floors of show windows and show cases and on horizontal-rod fixtures and glass shelves.

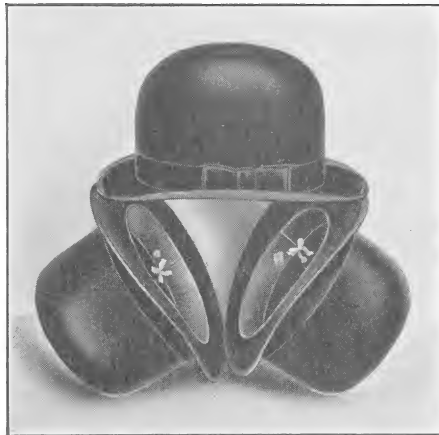


FIG. 8

Three derbies make up the unit shown in Fig. 8. Two of them are laid on their side, so that the rims resting on the floor meet, and the third hat is laid across them. As will be

serves to illustrate another method of showing the inside of a hat.

Fig. 6 shows another unit in which two hats are used. One, a panama, rests on the stand top, showing a side view, and the other, a sailor straw hat, is hung on the adjusting screw of the standard.

6. Haberdashery - Stand Unit.—The manner in which a low flat-top haberdashery stand may be utilized in showing hats in floor layouts or on pedestals

observed, the upper hat is placed so that the bow of the hat band faces the front, which is the proper way in showing a side view of any style of hat.

Two sailor-shaped straw hats and a panama fedora are used in the unit shown in Fig. 9. One sailor lies flat on the floor and on top of it is the other sailor. The upper sailor hat is inverted and in it is placed the panama fedora. All the hats in this unit are laid so as to show a side view.

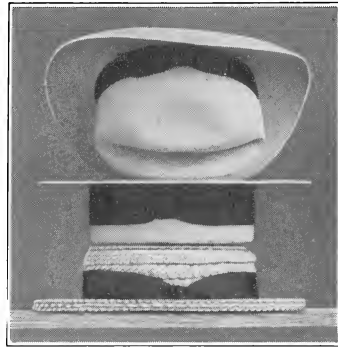


FIG. 9

8. Horizontal-Rod Units.

For stocky displays, some window trimmers prefer horizontal-rod fixtures, but they are not generally used in the better class of stores, because only a limited number of changes can be made on them. Figs. 10 to 13 will serve to illustrate how men's hats may be arranged on such display fixtures.

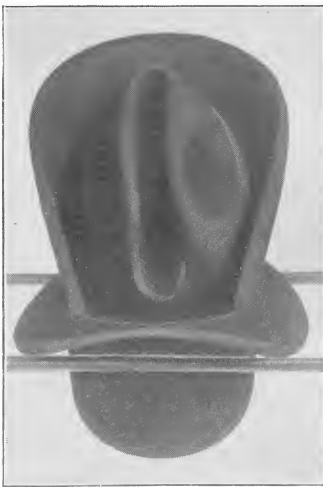


FIG. 10

In Fig. 10, a derby and a fedora make up the unit. The derby, with its crown pointing downwards, is supported by two horizontal rods, which are placed just far enough apart to permit the brim to rest on them. The other hat is simply inserted into the crown of the derby, as shown, making a neat effect. The same style of unit shown in Fig. 10 can be formed

on two regular cross-rod stands placed on the floor and spaced far enough apart to hold the lower hat.

In Fig. 11 the three hats shown in Fig. 9 are arranged on two horizontal rods. The panama fedora is suspended from

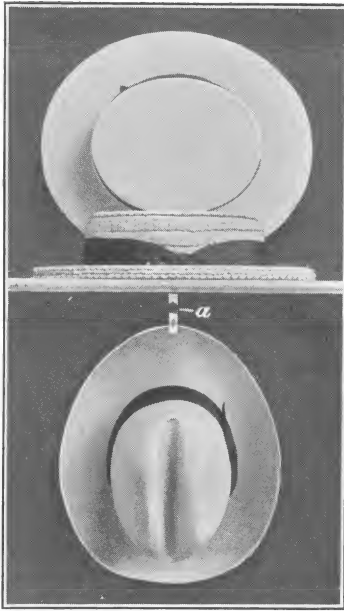


FIG. 11

the rod by means of a bulldog hook, as shown at *a*. The rough-straw sailor is simply laid on the rods, so as to show a side view, and the other sailor is made to stand upright by placing one side of its crown on the crown of the rough-straw hat. Fig. 12 shows another way in which the same three hats may be arranged on two rods. The panama is placed on top of the two rods, showing a front view, and at each side is placed one of the sailor shapes. These hats are inverted and simply laid on the rods.

In Fig. 13, a derby and two fedoras are laid on two horizontal rods so as to show a front view of each hat. The front rod in this unit is adjusted so as to be about 2 inches lower than the back rod. Two cross-rod stands can also be used for this style of unit. It will be found that hats can be displayed to better

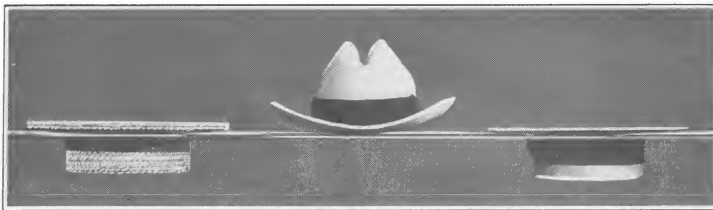


FIG. 12

advantage on such fixtures if the rods are adjusted in this manner, because a full view of each hat is shown. It will be

well to bear in mind that units that show the shape of hats to advantage are the means of producing more sales.

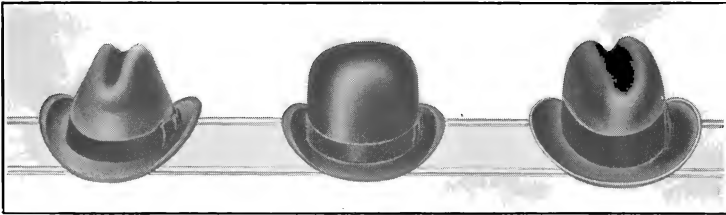


FIG. 13

9. Wall Brackets and Arm Units.—Several ways in which hats may be placed on side-arm fixtures attached to the side walls of show windows and show cases are illustrated in Figs. 14, 15, and 16.

Fig. 14 shows two fedora hats arranged on such fixtures. The upper hat is placed so as to show a top view, and the lower



FIG. 14

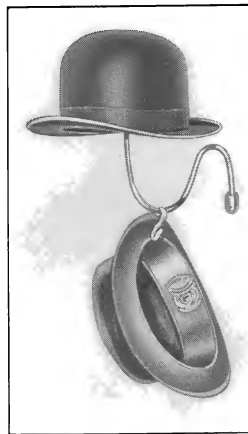


FIG. 15

one so as to show a side view. In Fig. 15 a derby is placed on the fixture top, showing a side view, and a fedora is sus-

pended from the curved arm by means of a bulldog hook attached to the leather sweatband, showing a view of the inside of the hat. In Fig. 16, the front part of the crown of a derby is made to rest on the cup-shaped top of the bracket, causing the hat to stand upright and showing a view of the inside of the hat. A fedora is suspended from the arm of the

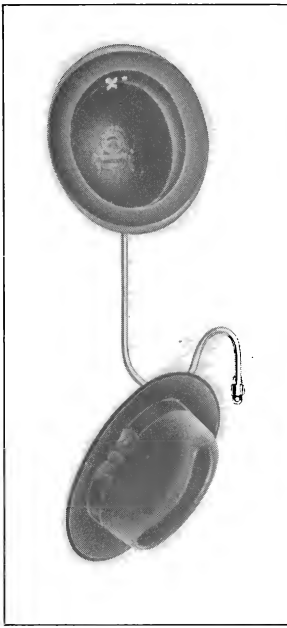


FIG. 16

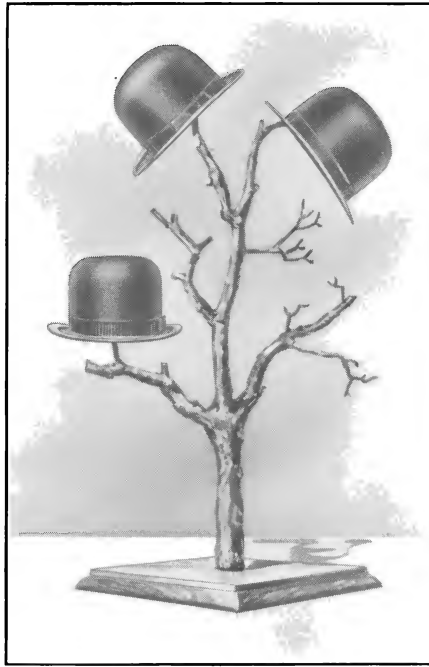


FIG. 17

bracket as in the preceding unit, but in this case a side view of the hat is shown.

10. Improvised Stand Units.—When there is a scarcity of regular display stands or it is desired to impart novelty to a hat trim, use is frequently made of stands made of small branches of trees. Fig. 17 shows a unit in which three derby hats are neatly arranged on a stand of this kind. In making such stands, a block of wood of sufficient weight

and size should be employed for the base. A hole should be bored in the center of the block, and into this hole should be inserted the end of the branch, which may be fastened securely in place by means of nails or glue. Such stands may be left natural or they may be gilded or silvered. For holiday displays, it will prove to be a good plan to paint them with white paint and sprinkle ground mica or ground glass on the paint before it dries. Stands finished in this manner will make an excellent effect by adding brilliancy to the display, especially at night when the light strikes the mica or the glass.

11. Units of Hats and Accessories.—As has already been mentioned, hats can always be displayed to better advantage when arranged with their proper accessories. Figs. 18, 19, and 20 show three neat units in which canes and gloves are displayed with hats.



FIG. 18

In Fig. 18, a derby is placed on the top of a wooden stand, the standard of which has several $\frac{1}{4}$ -inch holes into which wooden pegs or rods may be inserted for the purpose of supporting hats and other articles of wear. A cane leans against a peg inserted into the hole located at about the center of this fixture standard, and over the cane and peg is draped a pair of kid gloves, forming a neat unit for a hat display. If desired, a tied four-in-hand scarf could be used instead of the kid gloves.

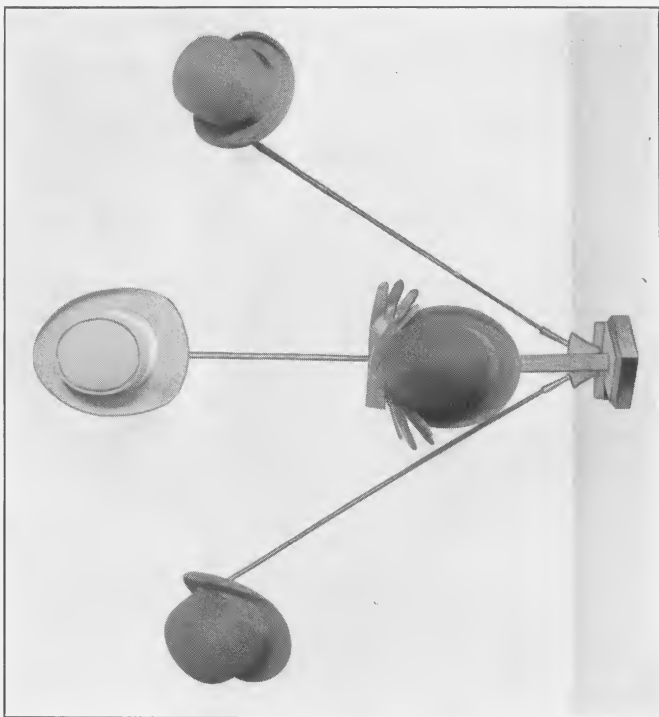


FIG. 20

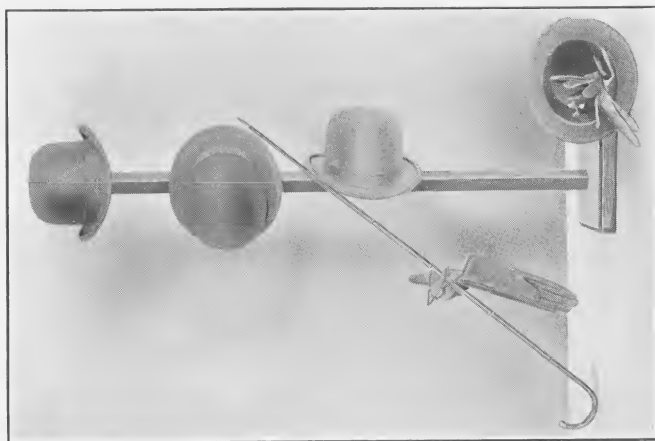


FIG. 19

A stand of the same style as that used in Fig. 18 is utilized in the unit shown in Fig. 19. A derby is placed on the stand top and two more derbies are hung on pegs inserted into holes in the standard. A cane draped with a pair of gloves leans against the rim of the lower hat, and on the floor near the base of the stand is another derby, inside of which is placed a pair of gloves.

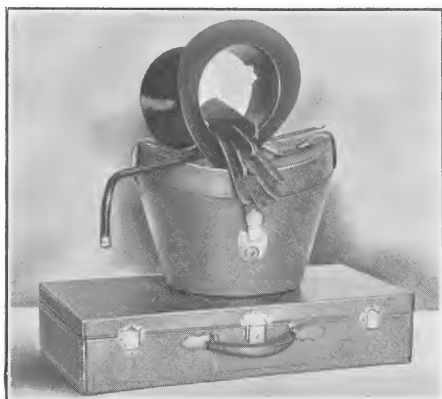


FIG. 21

In Fig. 20, three canes supported by a triple cane holder serve as a stand. A hat is placed on the handle of each cane—a derby on the cane at each side and a soft hat on the central cane—and in front of the cane holder, resting on a small wooden hat stand, is another derby, on the crown of which is laid a pair of kid gloves.

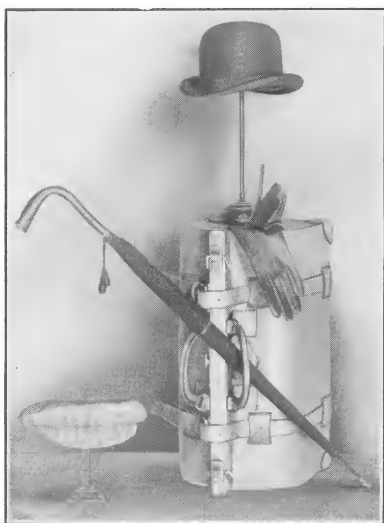


FIG. 22

12. Figs. 21 to 23, inclusive, illustrate units in which leather goods—that is, suit cases, hand bags, etc.—are utilized. In haberdashery shops and hat stores that carry a general line of traveling requisites, such articles of merchandise will be found

valuable in forming attractive hat displays, particularly if care is taken in their selection and arrangement.

In the unit shown in Fig. 21, a suit case is laid flat on the floor, the handle part of the case facing the front. On it is placed a leather hat box and on this box is laid a cane and a silk hat, from the inside of which is draped a pair of gloves. This style of unit can be used as the centerpiece of a hat display, and it may be placed either on the floor or on a pedestal with or without a glass shelf.

In Fig. 22, a large traveling bag placed on end forms the basis of the unit. An umbrella is pushed through one handle

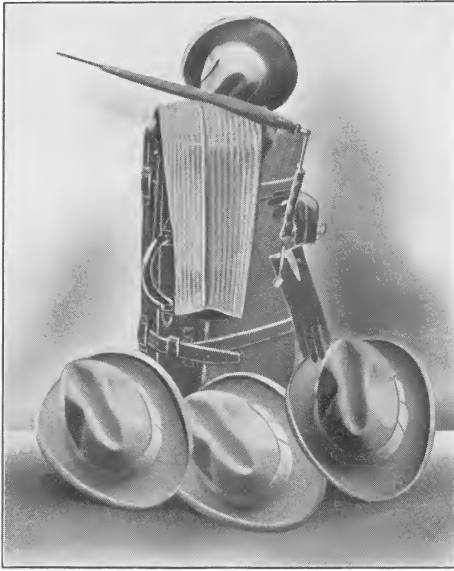


FIG. 23

of the bag, and on the end of the bag are placed a pair of gloves and a small metal hat stand that supports a derby hat. A cap on a low stand at the side completes the unit. In the original of this unit, the hat and gloves were brown and harmonized well with the traveling bag. This style of unit can be utilized in the same manner as the one shown in Fig. 21.

In Fig. 23 a traveling bag is used as a pedestal by placing it on end. On it are laid a pair of trousers, a folding umbrella, and a fedora hat. A pair of gloves is draped on the umbrella handle, which is bent down to show that the umbrella can be folded. On the floor in front of the traveling bag are three fedora hats, which are raised slightly at the back by means of garter boxes. This style of unit is a decidedly good one, and should find extensive use in many hat displays, especially those employed in the better class of shops.

13. Groupings of Hats and Accessories.—Fig. 24 shows a grouping of hats and accessories that is rendered striking because a wax head is utilized. The head in this grouping rests on a collar stand supported by a leather hat

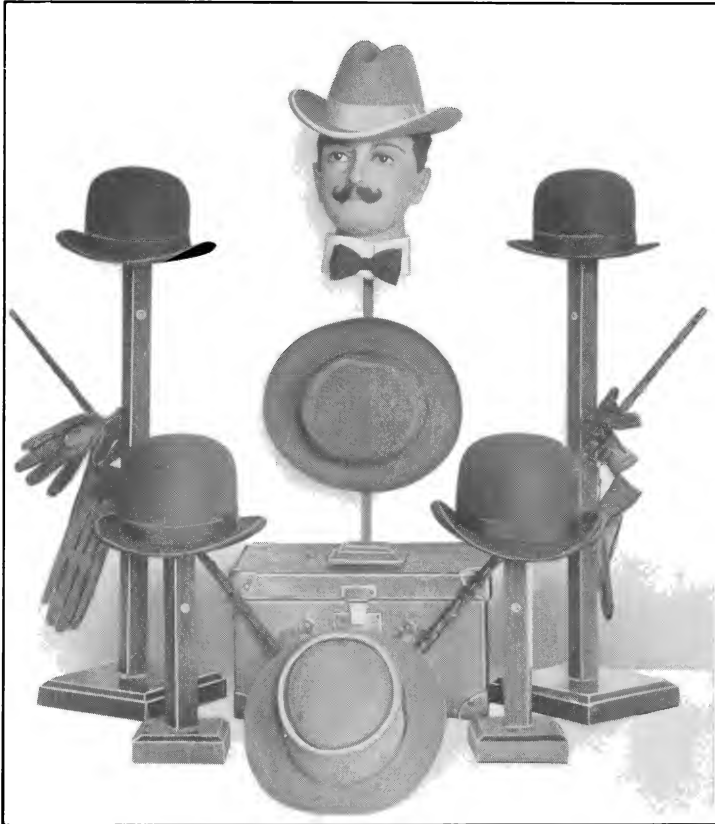


FIG. 24

box. On it is placed a pearl-gray fedora, and the stand top is fitted with a collar and a black bow tie. A soft hat is also placed on this stand, being supported by a pin or a small nail driven into the standard. At each side of this central unit are two wooden hat stands, each supporting a derby, and

leaning against a peg in each of the tall stands is a cane, from which is draped a pair of gloves. The handles of these canes meet at the center of the grouping, and over them is laid a soft hat, the front rim of which reaches the floor. Groupings and displays of hats in which wax heads are employed seldom fail to attract attention. Besides, the heads serve



FIG. 25

to bring out the full value of hats, because they give a good idea of how the hats will appear when worn by men.

14. Fig. 25 shows a neat grouping of hats and accessories in which a pedestal and glass shelf is the main fixture. At the center of the glass shelf is placed a hat stand, on top of which rests a silk hat and against which leans a folded soft hat. At each end of the shelf is a derby that is slightly

tilted, being held in the position shown by means of a small empty box. Besides hats, two canes are arranged crosswise on the shelf, and from their handles are draped kid gloves. Leaning against the pedestal is a leather hat box. In front

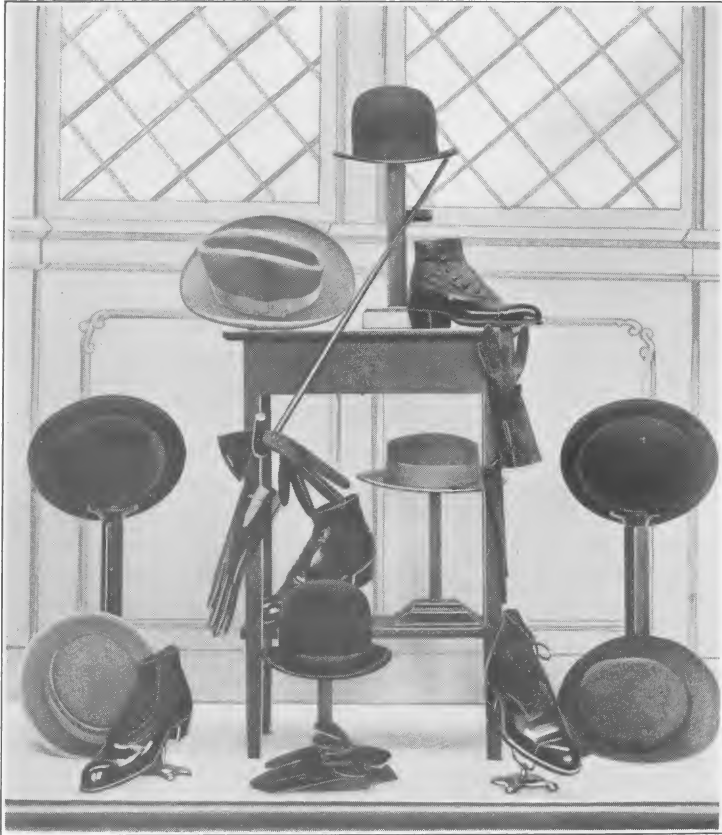


FIG. 26

of it is a soft hat supported by a hat stand, and at the base of this stand is laid a cap. Under the glass shelf, at each side, is a fedora on a hat stand, and in front of each fedora, on the floor, is a derby. The derby at the left is laid so as to show the outside of the hat, and the one at the right so as to show

the inside, in which is laid a pair of gloves. Glass shelves always add materially to a hat display, because various articles can be neatly arranged on them.

15. Fig. 26 shows a grouping in which a small Mission table is utilized as a fixture. On the table top is a derby hat resting on a stand, a soft hat supported in a slanting position by means of a small box, and a shoe. This shoe is placed on one finger of the pair of gloves that hangs over the side of the table. A cane, on the handle of which is draped a pair of gloves, also hangs over one edge of the table top. It is held in the position shown by a small rubber band, which is wound around it and a small wooden peg inserted into a hole in the standard of the hat stand. Resting on the shelf of the table is a wooden hat stand that supports a soft hat and a regular shoe easel that supports a shoe. At each side of the table is a hat stand, on the top of which is placed a derby and at the base of which is laid a soft hat. In front of the table is another derby hat on a hat stand. A pair of kid gloves rests on the base of this stand, and at each side of it is a shoe on a shoe easel, completing the grouping.

In addition to small tables similar to that shown in the illustration, chairs, hall racks, and jardinière stands are commonly employed in displays of hats and accessories. These may be in Mission, oak, mahogany, or any finish that will harmonize with the surroundings. In an exclusive showing of straw hats, bamboo or matting-covered furniture can be used effectively. In any event, appropriate pieces of furniture give the trimmer an opportunity to break away from regular trims and produce a display out of the ordinary. One thing to avoid, however, is the selection of pieces of furniture that will overshadow the goods to be shown.

16. Figs. 27, 28, and 29 show three hat groupings in which umbrellas also are prominent. Four straw hats, two umbrellas, and several hat bands are used in the grouping shown in Fig. 27. The umbrellas stand at the rear, being supported in an upright position by means of individual umbrella holders. Three of the hats are placed flat on hat

stands neatly spaced, as shown, and the fourth one leans against the standard of the central stand, which is taller than the other two. The fancy hat bands are draped from the adjusting screws of the stands—two from each stand—and serve to add life to the grouping. It may be well to remark here that fancy hat bands can always be employed to advantage in arranging displays of men's or youths' straw hats.



FIG. 27

In the grouping shown in Fig. 28, the umbrellas are really more prominent than the hats. The main fixture in this grouping is a glass shelf resting on a wooden pedestal. At the center of the shelf is a triple umbrella holder in which three umbrellas are placed, the central one being partly opened so as to show the material used in the umbrella to its best advantage. A soft hat is laid on the umbrella holder, and two more umbrellas, on which gloves are draped, are laid

crosswise on the glass shelf. On the floor near each end of the shelf is an umbrella supported by an individual umbrella holder, which is hidden by a derby hat placed so that one side of the rim rests on the floor and the other against the

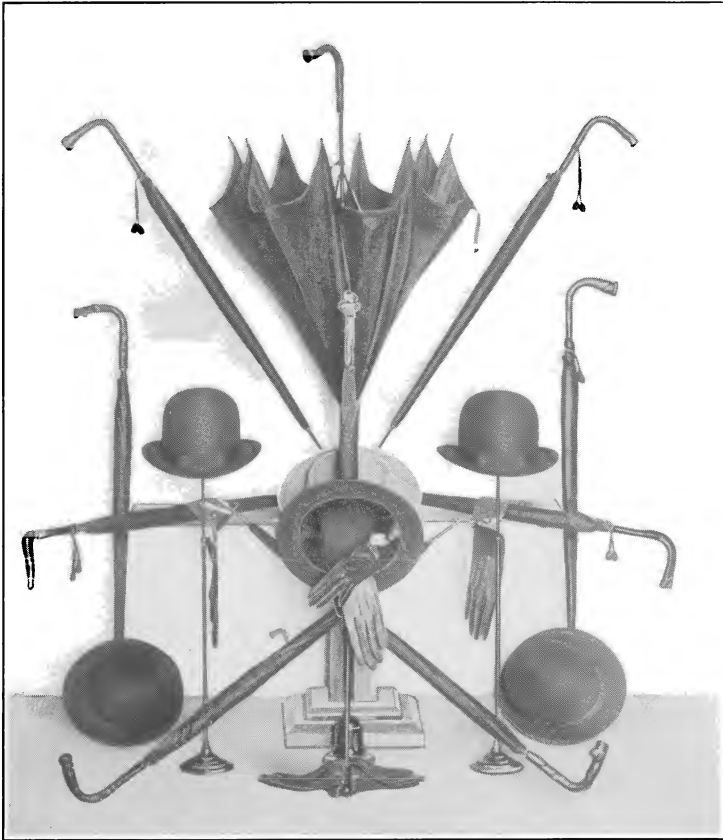


FIG. 28

umbrella. In front of the shelf are two derby hats placed on hat stands, and directly in front of the pedestal is a fancy-handled umbrella supported by an individual umbrella holder. In front of this umbrella are two umbrellas arranged crosswise, with their handles resting on the floor. They are



FIG. 29

fastened to the upright umbrella with a rubber band. In front of them is another derby resting on a hat stand. Two pair of gloves are draped from the inside of this hat, as shown, and another pair laid on the base of the hat stand completes this attractive grouping.

In the grouping shown in Fig. 29, both canes and umbrellas are displayed with men's hats. Three umbrellas are inserted into the sockets of a triple umbrella holder attached to the wooden background. Directly beneath them is a unit consisting of four canes inserted into sockets of a cane holder resting on a low pedestal and a single cane lying across the top of the cane holder. A pair of gloves is draped on the lower cane, and a neat show-card is placed on the holder between the canes. Only four hats are used in this grouping. Three of them are placed on stands of different heights and the fourth is laid at the base of the pedestal. A grouping of this style is suitable for a compartment window, or it may be used as the central design of a larger hat display.

17. Use of Plush in Hat Displaying.—As has been mentioned, hat displays are frequently enhanced by using a few yards of silk plush of some desirable shade as a temporary background. For brightening displays of dark hats, red, green, or tan-colored silk plush can be used effectively, and for light-colored hats, some shade of brown will prove satisfactory. In addition to using plush for backgrounds, it may be employed as a floor covering or it may be draped over pedestals, as is shown in Fig. 30, which illustrates a neat unit in which brown is the prevailing color. In this unit, the brown plush is carelessly thrown over a pedestal, and on the top is placed a wax hand that holds a brown glove and a brown hat. A cane also is laid diagonally across the top, and over it is laid the mate of the glove held by the wax hand. Near the bottom of the plush is laid a pearl-gray fedora hat, which shows up well against the brown backing. Aside from the color scheme, which is decidedly harmonious, this unit is interesting because it shows how a wax hand may be utilized in a display.



FIG. 30

§ 20 22529



FIG. 31



FIG. 32



FIG. 33

§ 20 22529

Figs. 31 and 32 show two displays of hats in which plush is used to form temporary backgrounds. In Fig. 31, a few yards of green plush is thrown over a rod fastened in the center of one panel of a mahogany background and allowed to sweep the floor in a graceful manner. In front of the draped plush are placed three hat stands on which are arranged three derby hats, the one at the center showing a front view and the one at each side, a side view. In Fig. 32, two lengths of red plush are neatly draped over two regular cross-rod stands placed in front of an oak background fitted with mirrored panels. Seven brushed-brass hat stands of different heights are well placed in front of and near the draped stands, and on them are shown four black derbies, a silk hat, and two soft hats. An umbrella also leans against one of the stands, as shown. Both of these displays have a refined appearance, and should be the means of inspiring other attractive displays along the same line.

18. Use of Flowers and Foliage in Hat Displaying.

To add a touch of color to a hat display, flowers and foliage, whether artificial or natural, cannot be excelled. They may be used at any time of the year, although the best plan is to use them in forming what may be called seasonable displays. Thus, for the Easter season, Easter lilies can be shown with spring styles of hats; for autumn displays, trellises filled with grape leaves and bunches of grapes are suitable; and for the Christmas holidays, holly, mistletoe, or poinsettia can be used to render hat displays attractive. All these and many more ideas can be easily worked up to produce attractive hat trims. Figs. 33 to 37, inclusive, will serve to illustrate hat units and displays of this style.

19. In Fig. 33 an Easter-lily plant standing in a jardinière is used as a background for a black derby hat supported by a metal hat stand. Both the jardinière and the stand rest on a floor covering of green silk plush, which, together with the green foliage of the plant, harmonizes well with the background and the hardwood floor and makes this unit an attractive one.



FIG. 34



FIG. 35

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FIG. 36

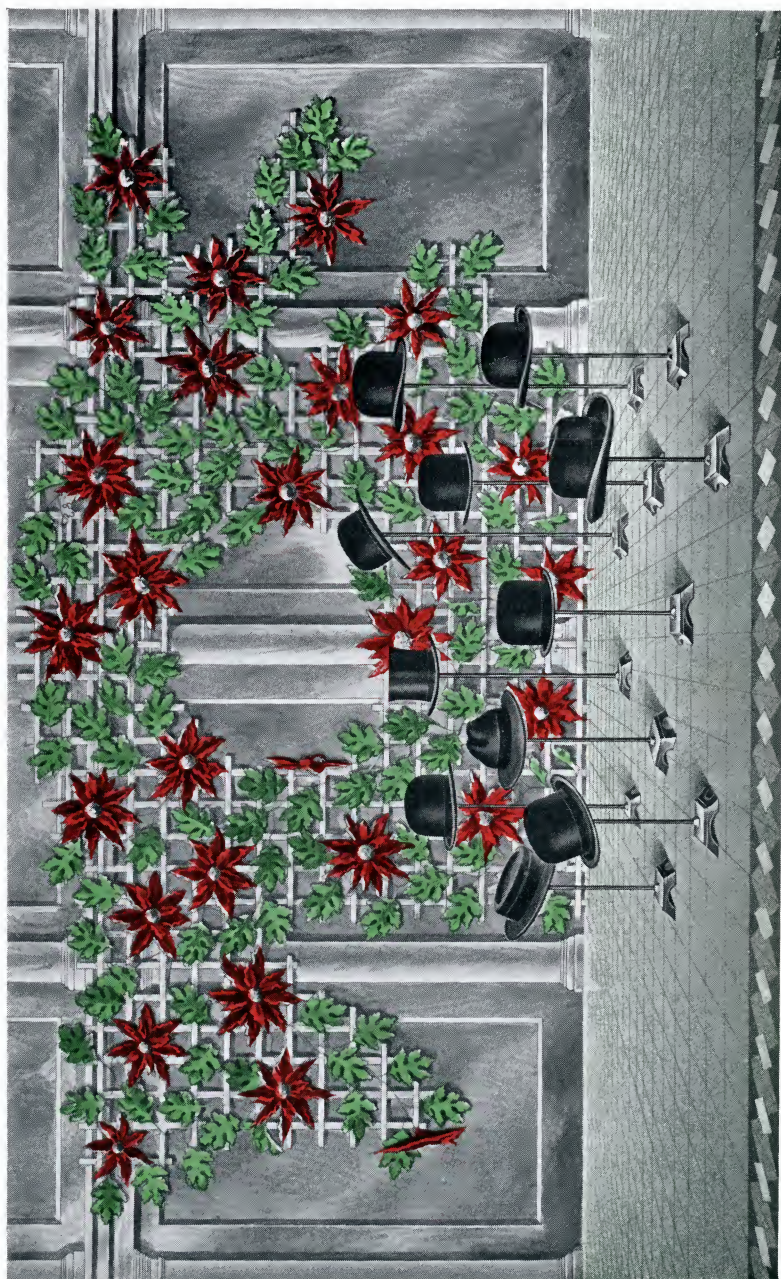


FIG. 37

In the hat trim shown in Fig. 34, a natural fern is brought into use. It stands in a jardinière placed on top of a small fancy table and harmonizes well with the display of hats. In this trim five wooden hat stands crowned with black derby hats are tastefully arranged, as shown. On the standard of each end stand is hung a light-colored soft hat, and at the base of each stand between the central and end stands is laid another soft hat, over which a fancy hat band is draped. Another hat band is hung on the small table. Three canes, two umbrellas, and five pair of gloves are also shown with these hat units. One of the canes is laid on the table top; the two umbrellas are supported in an upright position by individual holders; and the remaining two canes are crossed near the front of the trim, being fastened to two of the stands with rubber bands. The gloves are neatly arranged on the canes and umbrellas, as shown, adding considerably to the effect.

20. In Figs. 35 and 36 artificial grape vines and bunches of grapes intertwined on trellises are employed to set off the hat units. The trellis used in the display shown in Fig. 35 is placed in an attractive jardinière. In front of it are two hat units made up of a black derby and a light-colored soft hat placed on two hat stands of different heights. In Fig. 36 three trellises and two potted palms are used to form the temporary background. These trellises stand on the floor and the two palms rest in jardinières supported by two porcelain pedestals. The display consists of seven hat stands crowned with black hats. These stands are of different heights and are arranged on the floor so as to create an attractive display. The permanent background in each of these window displays is finished in mahogany, and the floors are made up of inlaid hardwood finished in light oak and mahogany.

In Fig. 37 a trellis covered with poinsettia flowers and leaves is attached to a permanent mahogany background, forming a novel backing. In front of it is arranged a group of black hats—a silk hat, three soft hats, and seven derbies—supported by hat stands of various heights. These stands



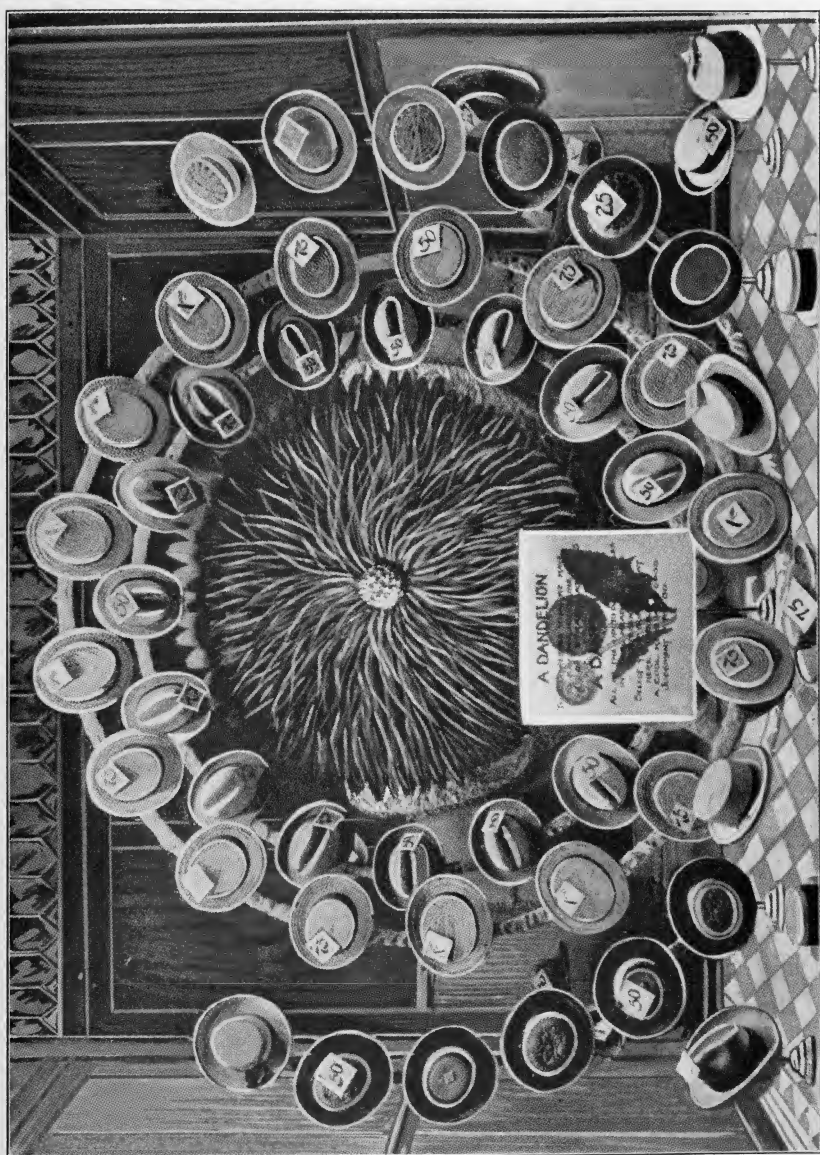


FIG. 39

rest on the hardwood floor of the show window, and are spaced so that the hats are kept close together.

21. Special-Occasion Hat Displays.—As already inferred, a display of hats in which some device is used to call attention to a special occasion never fails to attract attention. Fig. 38 illustrates a display of this kind that may be used during the time of a horse show. The main feature of this trim is a large horseshoe underneath which is a horse held by a wax figure dressed as a jockey. The horseshoe is made of $\frac{7}{8}$ -inch lumber covered with puffed velveteen. The horse is bridled and saddled, and the wax figure is dressed in riding trousers, leggings, a sweater, and a jockey cap. Some of the hats are placed on stands of different heights and arranged in step fashion, some are laid on the floor, and some are hung on wall fixtures. Name tags are put on the hats resting on the stands, and three appropriate show-cards are also used. In the original of this display, the velveteen on the horseshoe was red; the horse, which was rented from a harness dealer, was gray; and the clothes used on the jockey were light in color. These colors harmonized well with the black hats and the show-window background, and the display was decidedly attractive.

22. Trade-Name Hat Displays.—The trade name or trade mark of some lines of hats often suggests a novel design for a window trim. In Fig. 39 is shown a clever arrangement suggested by the line of hats known as the "Dandelion." The display consists of a huge dandelion surrounded by two large circles of straw hats. A semicircle of hats is placed near the outside circle, and several hats are placed on stands and on the floor in front of the design. In addition, an attractive show-card setting forth the merits of the "Dandelion" brand of hats is placed in the foreground, and price tickets are fastened to many of the hats. The dandelion is formed of straw, which is carefully gathered together and fastened to a 4-foot circle of wood $\frac{7}{8}$ inch thick and 2 inches wide. The other two circles are 6 feet and 8 feet in diameter. They, as well as the half circle, are made of the same mate-

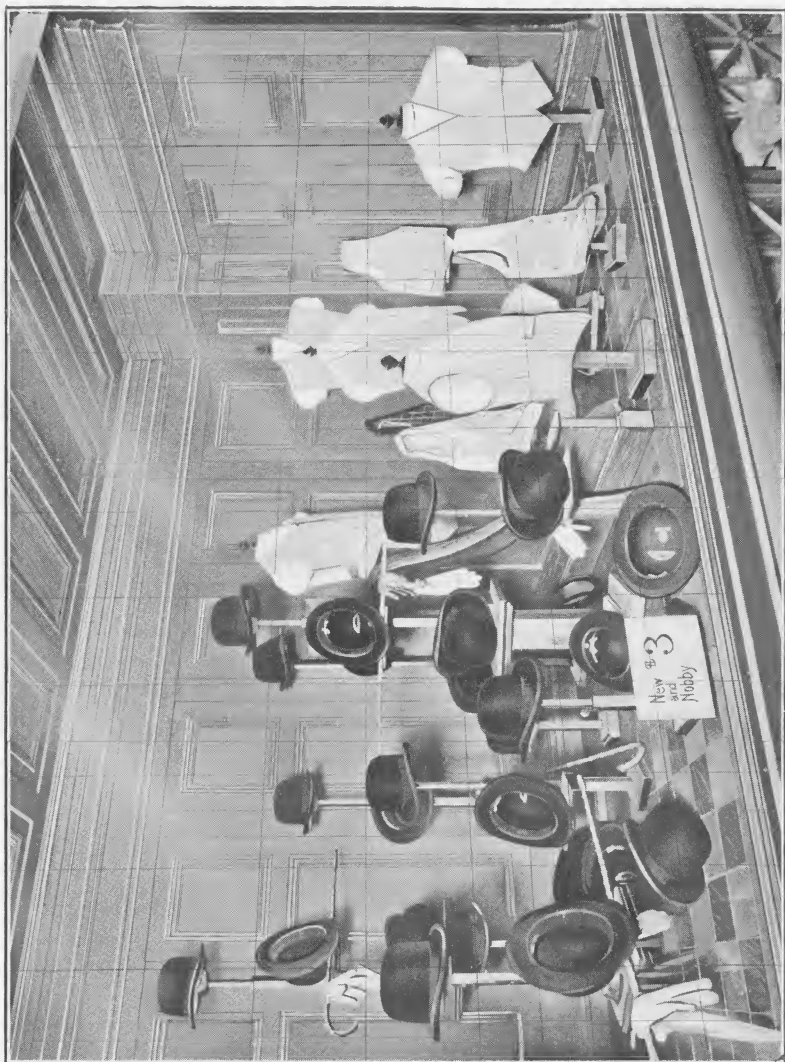


FIG. 40

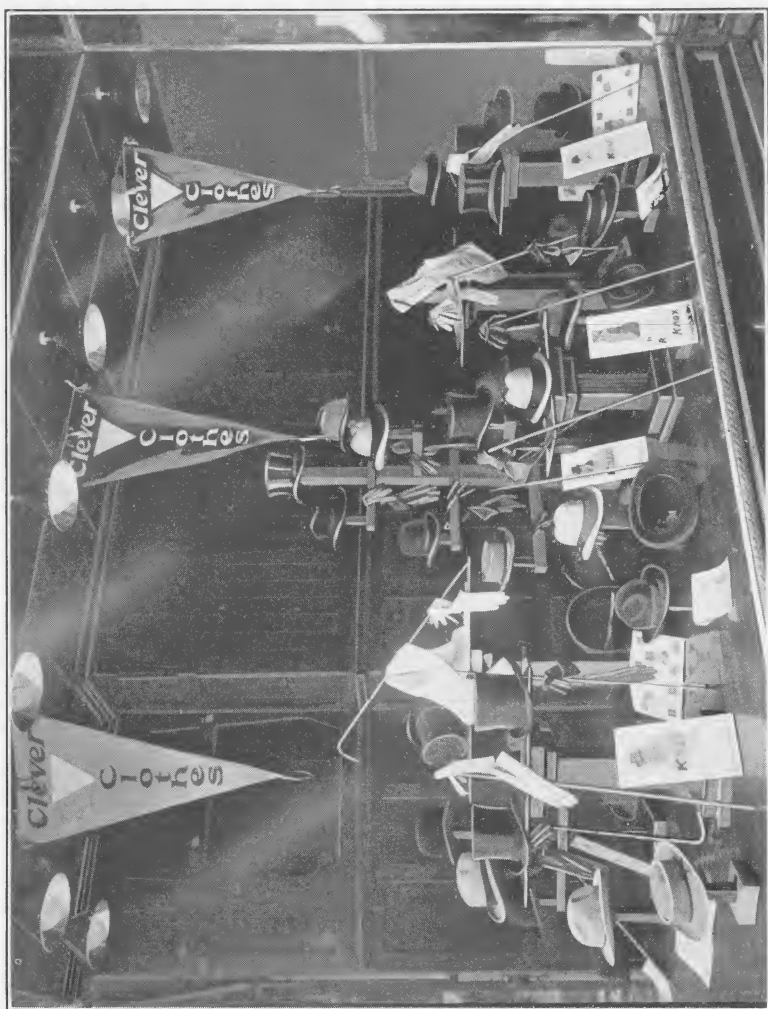


FIG. 41

rial as the 4-foot circle and are covered with pink silkoline. The framework is fastened together at the back with strips of wood and is held in position by means of strips of wood that lean against the permanent background. The hats are secured to the circles with small pins that are driven through thread holes in the straw.

23. Regular Window Displays.—In Figs. 40 to 43 are shown four examples of hat displays such as are met in every-day practice. These examples will serve to give the beginner an idea of what is done in many of the first-class hat and haberdashery shops and should be the means of suggesting trims similar in nature.

Fig. 40 shows an excellent display of black derby hats placed in a variety of ways on stands, pedestals, and the floor of a high-grade compartment window fitted with a neat wood-paneled background and an inlaid floor. Canes and gloves are shown with the hats, and a neat show-card calling attention to the hats is placed near the front of the window. The hat display is shown in conjunction with a display of fancy vests, from which it is separated by a display divider.

Fig. 41 shows a well-balanced and decidedly attractive display in which several styles of hats are exhibited with gloves, full-dress vests, and canes in a show window having a permanent wooden background and a hardwood floor. The merchandise is arranged on glass shelves and pedestals, wooden hat stands, and the floor, the main fixture being a large wooden hat tree, which stands in the center of the display. Several show-cards are placed here and there in the trim, and from the show-window ceiling are hung three attractive pennants that advertise a brand of clothing.

24. Fig. 42 shows a display that differs considerably from the two just shown in that it is arranged in a corner show window. Although this trim borders somewhat on a stocky display, it is well balanced and attractive. Several styles of hats are shown. A few of them are laid on the floor, but most of them are placed on small stands that rest on glass shelves arranged in step fashion and are about equally spaced.



FIG. 42

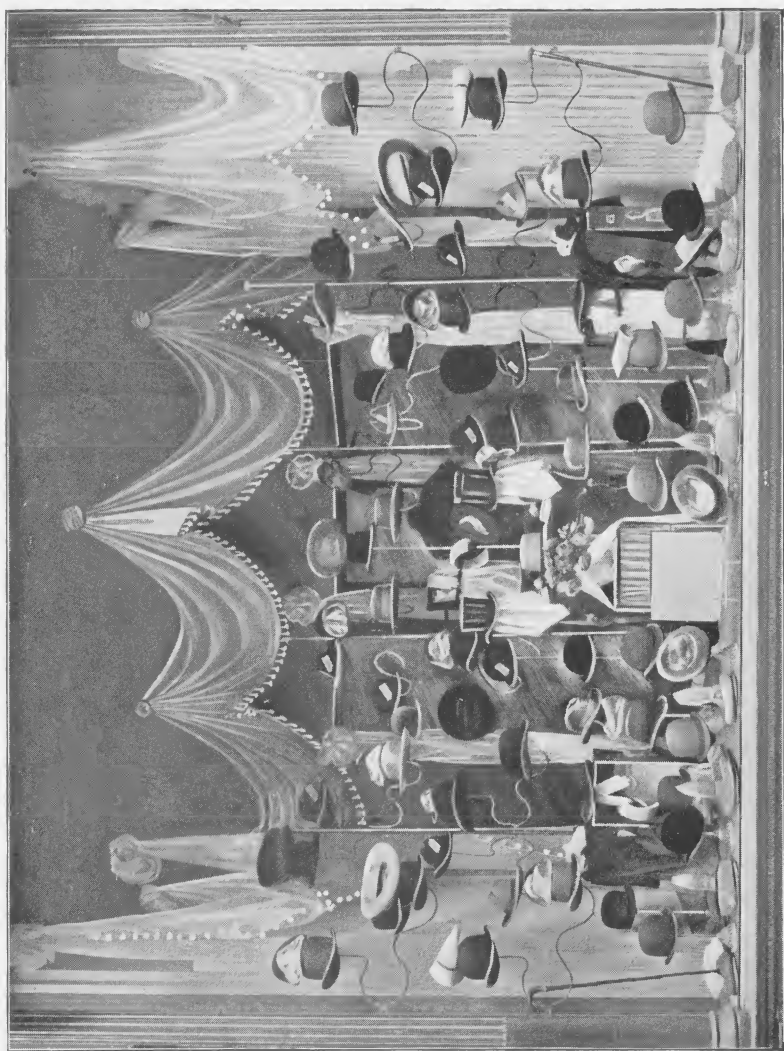


FIG. 43

Several pairs of gloves and a few canes are also neatly placed in this display. A price tag is put on each hat, and a show-card rests on a card easel located in front of the display. As will be observed, this show window is not fitted with a permanent wooden background. At the side is a large mirror, and at the rear is a plush curtain hung from a brass rod that extends all the way across the window back. A finish is given to the upper part of the window by green silk plush, which is neatly festooned, as shown. Short lengths of this material are also used to cover the pedestals that support the glass shelves. Displays of this style will be found suitable for hat shops that have limited show-window space.

Fig. 43 shows another stocky display of hats and accessories arranged in a show window that has no permanent background. Double side arms fastened to the side walls and tree fixtures with similar arms are utilized in displaying the hats, as are also regular hat stands of different heights. Besides hats, caps, as well as gloves and suit cases, are exhibited. The caps are neatly arranged on the floor in the front part of the display, and the other articles are used to fill in and render the display attractive. In the center of the trim is a cluster of artificial flowers that rests on a draped pedestal, and in front of it is placed a show-card. The built-up background used in this display consists of a plain frame covered with green denim, on which are hung several festoons of white silkoline. The ends of the show window are covered with plaited white silkoline, and at the top of the window, covering the sides and the back, are three neat drapes of the same material. For stores that are not equipped with modern wood- or mirror-paneled backgrounds, the style of background used in this trim will prove satisfactory.

25. Show-Case Displays.—If the show-window space of a store is limited and there is an opportunity to utilize a space on the sidewalk or near the store entrance, use is frequently made of large outdoor show cases. The method of arranging merchandise in such show cases differs very little from that employed in trimming regular display windows.

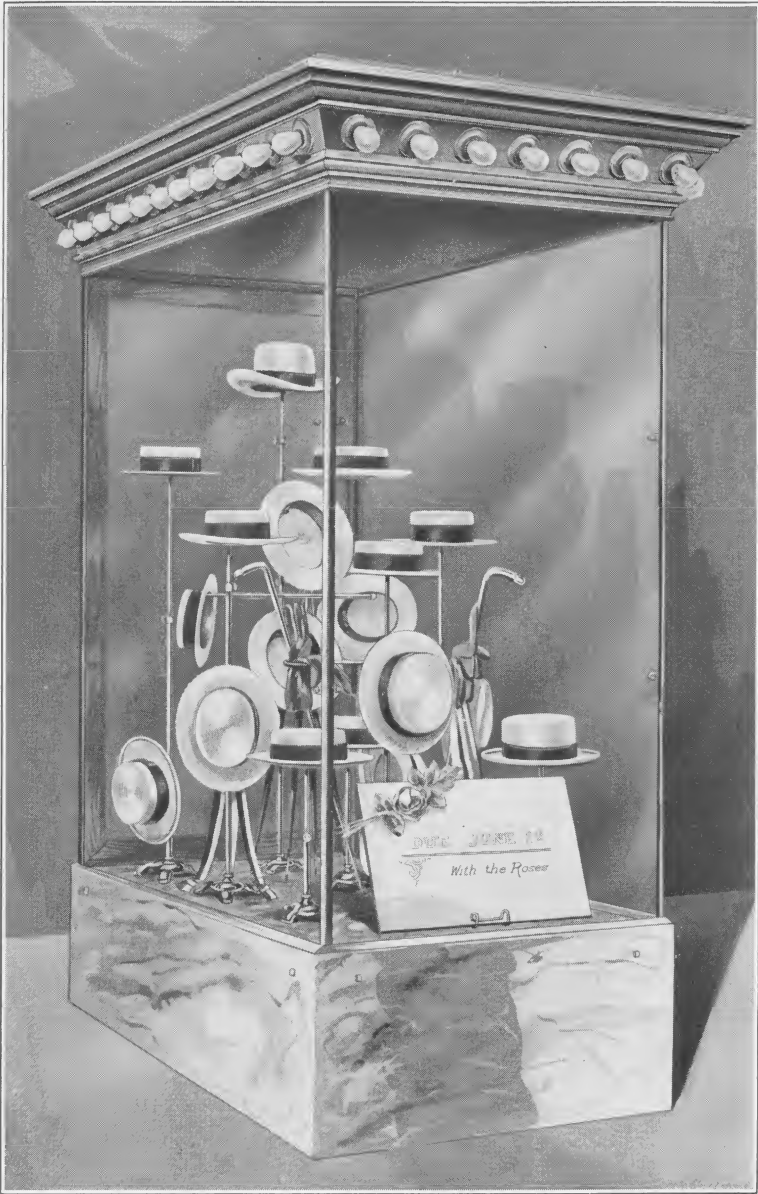


FIG. 44

In fact, the same units can be employed in the show cases, provided they are not too large and look well from all sides. Fig. 44 will serve to give an idea of a sidewalk show case as well as the method of trimming it. The display in this show case consists of straw hats arranged on stands of assorted heights. Fancy hat bands are draped from a few of the stands, and two canes and two pair of gloves are placed at the sides, as shown. A neat show-card supported by a card easel standing in the front part of the case completes the trim.

CANES AND UMBRELLAS

REMARKS ON DISPLAYING

26. Canes and umbrellas are usually displayed in conjunction with other lines of merchandise. During the Christmas holiday season and for special sales, umbrellas alone are sometimes arranged into displays, but it is seldom that a display is made up entirely of canes. Canes find most use in exhibits of hats, neckwear, and other lines of men's furnishings, as is shown in many of the Sections in which these lines are treated separately. Umbrellas really offer the trimmer a better opportunity to arrange displays than do canes, because they are made with a greater variety of handles and in a greater variety of styles and sizes, and besides they can be shown partly or entirely open.

Although enterprising dealers never fail to make umbrellas prominent during rainstorms, it is really in the large department stores that displays consisting entirely of umbrellas are formed. On account of being made of dark material, umbrellas require a background of some contrasting color. Backgrounds formed by shirring a curtain of red, green, or some other bright color on a pole that extends across the window back are common. Many trimmers prefer, however, to use curtains made of white silk or silkoline. Such backgrounds are sure to be striking because of the contrast between the black umbrellas and the white material.

27. As is shown in *Metal Display Fixtures* and *Wooden Display Fixtures*, there are many styles of holders made

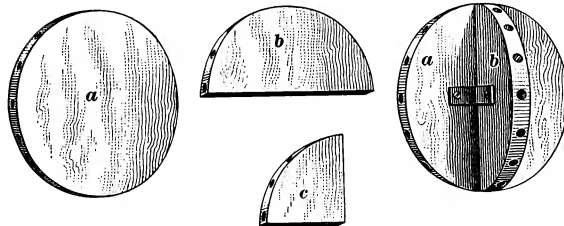


FIG. 45

especially for displaying umbrellas and canes. They consist of bases and side arms fitted with sockets designed to hold from one to thirty-six umbrellas or canes. The fixtures fitted with bases can be placed on pedestals or directly on the show-window floor, and when arranged in various angles and at different heights and used in conjunction with triple-ring holders and other styles of fixtures, they afford the trimmer an easy means of building up attractive displays.

In addition to using regular factory-made fixtures, the trimmer can make holders and stands that will be useful. Fig. 45 shows four good holders in the form of round, half-round, and quarter-round pieces of $\frac{3}{4}$ -inch, or thicker, lumber in which holes are bored. The holes are spaced equal distances apart and are bored so as to radiate from a common

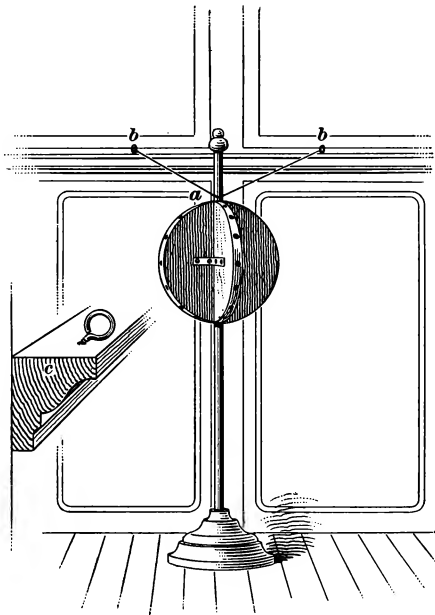


FIG. 46

point. The holder in the form of a complete circle is shown at *a*, the half circle at *b*, and the quarter circle at *c*. The holder at the right is formed by putting a half-circle holder *b* on a circular holder *a* and securing the two together with two small angle irons, one on each

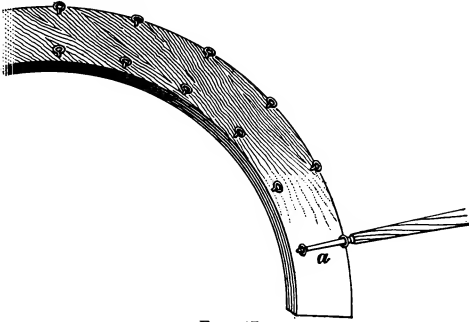


FIG. 47

side. Such fixtures may be fastened to the show-window background or to standards that have heavy bases, as shown in Fig. 46. Owing to the weight of such holders when filled with umbrellas it is often necessary to brace the fixture to which a holder is attached. Wire is used for this purpose. It is twisted around the standard as shown at *a* and then fastened to screw eyes screwed into the woodwork of the show window, as shown at *b*. In order not to deface the woodwork in such cases, the screw eyes should be screwed into the top of a piece of molding, as shown at *c*, or some other place that is not visible. This plan of putting screw eyes and the like in places out of the sight of observers should be followed at all times. The window trimmer should always exercise care in such matters, because there is nothing that decreases the value of a display so much as marred or disfigured woodwork.

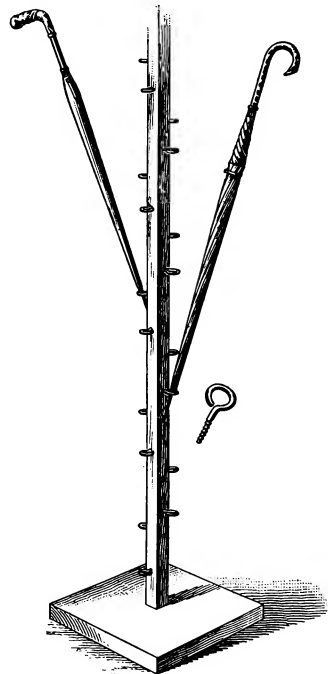


FIG. 48

28. Figs. 47 and 48 show two more cane and umbrella fixtures that can be easily made. The one shown in Fig. 47 is in the form of a half circle. It is made of material $1\frac{1}{2}$ inches thick and about 6 inches wide. On it are two rows of screw eyes, which are spaced so that the ends of umbrellas can be inserted into them, as shown at *a*. Instead of using screw eyes, sockets for holding the umbrellas can be formed by boring holes in the upper edge of the wood, just as is done with the smaller fixtures shown in Fig. 45. Half-circle fixtures of the style shown in Fig. 47 made in sizes varying from 2 to 6 feet in height will be found very useful in arranging umbrella displays.

The fixture shown in Fig. 48 is in the form of a stand with screw eyes arranged on the standard to support umbrellas or canes. It consists merely of a strip of $1\frac{1}{2}'' \times 1\frac{1}{2}''$ wood secured to a heavy wooden base. Umbrellas and canes can be displayed on this style of stand in a satisfactory manner.

UMBRELLA UNITS AND DISPLAYS

29. In arranging a trim of canes and umbrellas, it is well to bear in mind that the handle is the most attractive part of this class of merchandise. Therefore, in selecting stock to be placed in a trim, the handles should be chosen with care, and those having gold or silver trimmings should be thoroughly cleaned and polished, so as not to detract from the display. In placing the umbrellas, the handles should be made to face in a way that will show them up to their best advantage. Figs. 49, 50, and 51 show three umbrella units that will serve to illustrate this point.

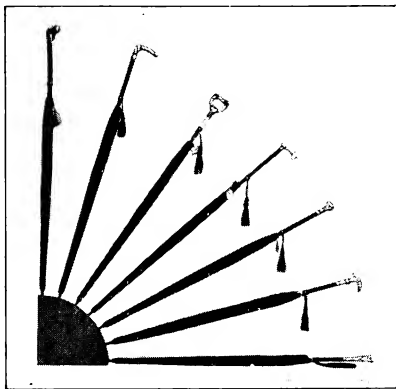


FIG. 49

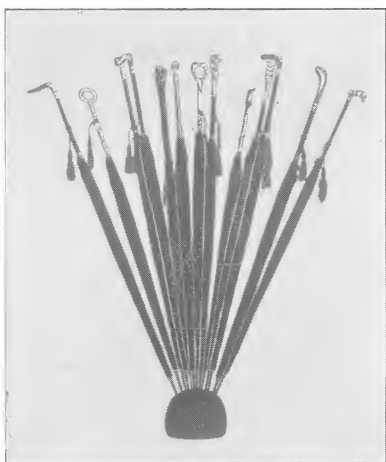


FIG. 50

These three units, together with the displays of umbrellas shown in Figs. 52 and 53, should give the beginner a good idea of how umbrellas can be displayed.

30. In Fig. 49, seven umbrellas are inserted into the sockets of a quarter-circle block fixture of the style shown in Fig. 45. The umbrellas form a neat fan design, and the handles are well arranged. A unit of this kind is prevented from toppling over by

fastening the block to the show-window background.

In Fig. 50 thirteen umbrellas are well placed on a regular umbrella holder in the form of an inverted bowl. This style of base is loaded with lead and will stand without further assistance.

In Fig. 51, a dozen umbrellas are slipped through the rings of a wire wall fixture in the form of a half circle. The ends of the umbrellas are drawn together neatly at the bottom, as shown, causing the handles to spread apart. A unit of this kind is held in position by securing the ends of the fixture to the sides or back of a window with wire and screw eyes.

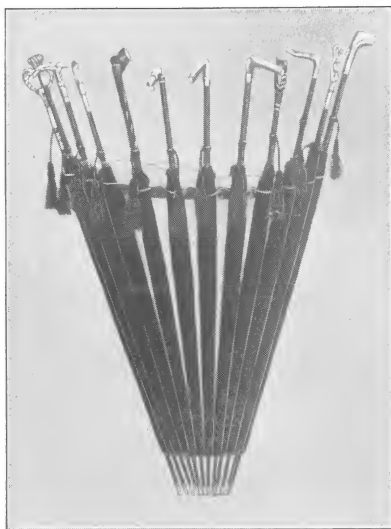


FIG. 51

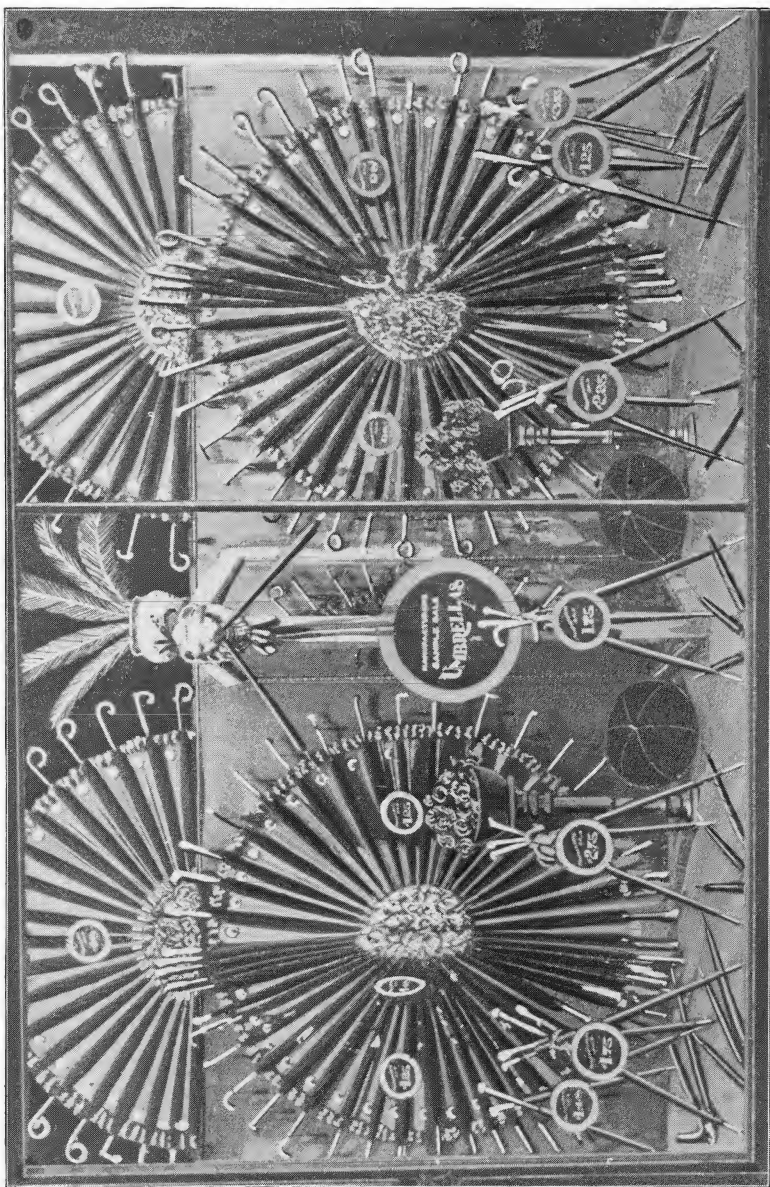


FIG. 52

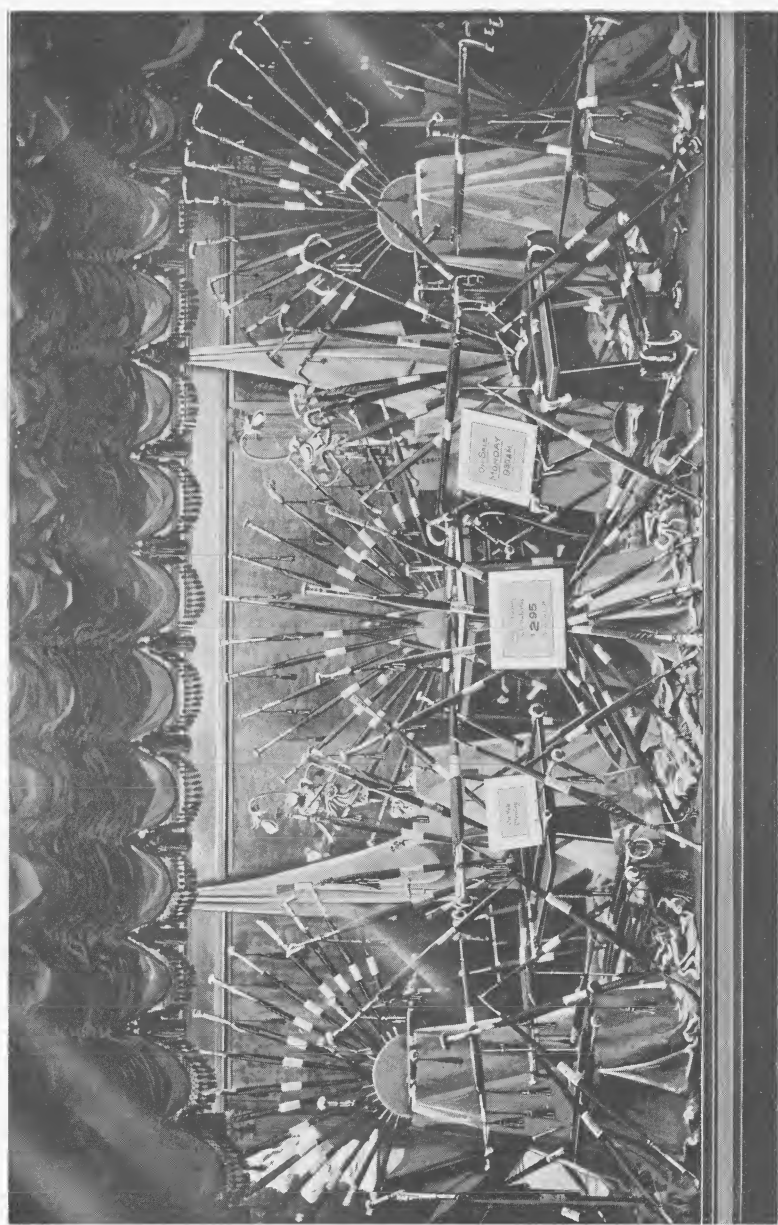


FIG. 53

31. Although at first glance the umbrella display shown in Fig. 52 may appear to be difficult to arrange, the contrary is true. It has for a background a covering of white silkoline. The space is divided into two parts by two framed mirrors, on each side of which the trims are alike. A fixture like that shown in Fig. 46 is used for the central design, and a half-circle block is employed for the design above it. These fixtures are neatly covered with puffed silkoline. The umbrellas in the upper design are partly open, forming a fan effect. A pedestal supporting a bowl of flowers is placed near each circle of umbrellas, and in the foreground are seven tripods of umbrellas formed by using triple-ring fixtures. Three umbrellas are laid on the floor under each of these umbrella units, and two fancy, open umbrellas are placed in the corners near the mirrors. To add to the display's attractiveness, a pot of palms and a papier-mâché head are placed on the frames of the mirrors. Two umbrellas are inserted into the mouth of the head, and below it is a ribbon supporting a neat show-card. Several attractive price tags placed on the umbrellas tend also to enliven the display.

32. The display shown in Fig. 53 is really a stocky trim, but it is so well arranged that it should prove suitable for any class of store. It is formed in front of a permanent background, and the window is fitted with a French drape curtain that serves to reflect light upon the goods. In the center of the display is a 30"×30" glass shelf resting on a wooden pedestal, and at each side of it is a pedestal draped with silkoline that is hung from the background and brought down to the floor and made to connect with another piece of silkoline placed over a low pedestal in front of the glass shelf. At each end of the window are two more pedestals—a tall one and a low one—draped with the same kind of material. Near these pedestals is a 24"×24" glass shelf resting on a pedestal. On the pedestals near the central glass shelf are placed two electroliers, and in the rear left corner is a piece of statuary standing on a pedestal. The umbrellas appear to be placed in a haphazard sort of way,

but an examination of the illustration will reveal that a pre-arranged plan is carried out and that the umbrellas are placed in half-circle stands, laid on small flat-top haberdashery stands, and made to lean against and to lie on the draped pedestals as well as on the glass shelves. The labels are left on the umbrellas so as to add to the attractiveness of the display, and in addition several neat show-cards are employed. The draped material in the original of this trim was a shade of green, but red, on account of its brightness, would have rendered it much more attractive. A close study of this trim will bring out many points of interest to the beginner, and should be the means of inspiring other effective umbrella displays.

LEATHER GOODS AND TRAVELING REQUISITES

GLOVES AND BELTS

GLOVE DISPLAYING

REMARKS

1. Besides shoes and other footwear, which are considered in another Section, **gloves** and **belts** are the principal leather goods sold in men's furnishing stores. Of course, many of the bags, suit cases, etc. on sale in such stores are made of leather, but because other materials also are used in their manufacture, the displaying of these articles will be discussed under the heading Traveling Requisites.

Men's kid gloves are received from the makers in boxes that contain a dozen pair arranged in two packages of six pair. These packages are bound together with a band of paper on which the trade mark or the trade name is printed, and at the sides of each bundle is a strip of heavy paper or thin cardboard, which serves to keep the gloves from becoming soiled. Each pair of gloves is fastened together at the wrist with a thread, which will be found useful in arranging gloves on the rods of display fixtures.

In the exclusive haberdashery shops, where low individual display stands are employed, men's gloves are usually shown in conjunction with other furnishings, rather than in separate, exclusive displays. In department stores and the medium

class of furnishing stores, however, they are shown in stocky displays as well as with other lines of merchandise. Many

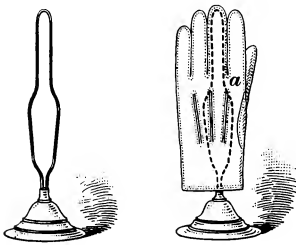


FIG. 1

displays in which gloves are combined with other lines of men's wear are shown in other Sections; therefore, simply the methods of draping gloves and forming glove units will be considered here.

2. Fixtures for Glove Displaying.

— Besides the fixtures designed especially for displaying gloves, use is made of horizontal-rod fixtures, cross-arm display stands, diamond-and ring-end display stands, and tree fixtures. A special glove-display fixture is shown in Fig. 1. It consists of a small base and a wire shaped so that a finger of a glove can be slipped over it, as shown at *a*. On account of its size, this style of fixture will be found handy for displaying gloves on flat surfaces, such as glass shelves, flat-top stands, pedestals, or the floor of show windows or show cases, or in spaces between units.

A finger-shaped wire attached to an open metal collar provided with a thumb-screw makes up a glove fixture that can be attached to stands of various styles. Fig. 2 shows several ways in which such devices can be arranged on a regular T stand, and Fig. 3

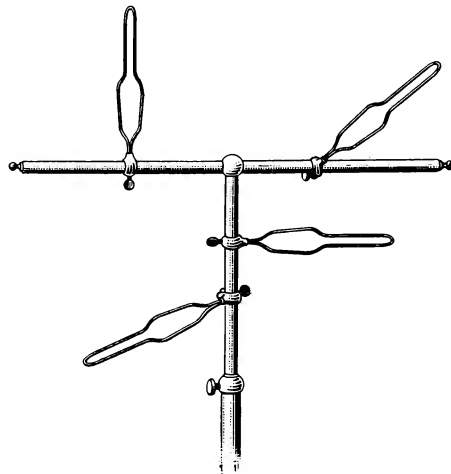


FIG. 2

shows fourteen glove holders of this kind arranged on a half-circle metal stand, forming a fan-shaped design.

A fixture made especially for displaying gloves on the floor of show windows or show cases, on shelves, or on flat-top

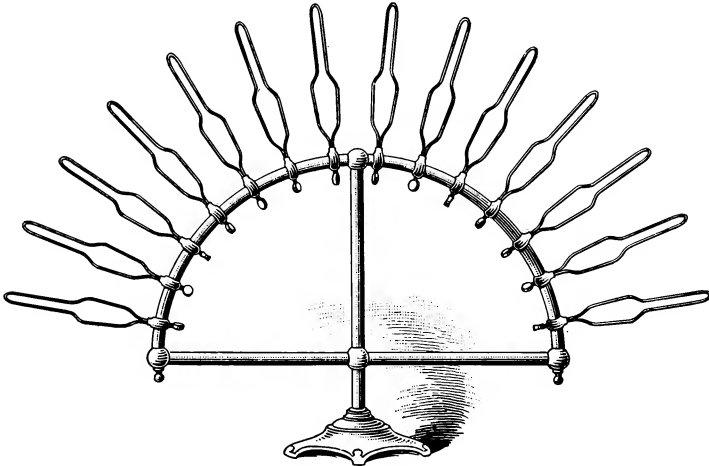


FIG. 3

stands consists of a jointed wooden hand mounted on a base. Fig. 4 shows a good way of arranging a pair of gloves on such a fixture. One glove is pulled over the hand and another is placed between the thumb and the fingers. Hands made of wax composition or flexible hands belonging to clothing display forms may also be used in the same manner as the special fixture shown in Fig. 4. An inexpensive substitute for this fixture can be made by driving five knitting needles into a block of wood, or twisting five pieces of soft wire together at one end and shaping the separate wires into fingers.

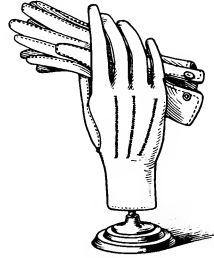


FIG. 4

GLOVE UNITS

3. Rod Units of Gloves.—Figs. 5, 6, and 7 show three rod units that serve to bring out some of the folds, or hangs, used in displaying kid gloves.

In Fig. 5, six pair of gloves are arranged uniformly on the rods of a rod fixture. One of the gloves of each pair is folded

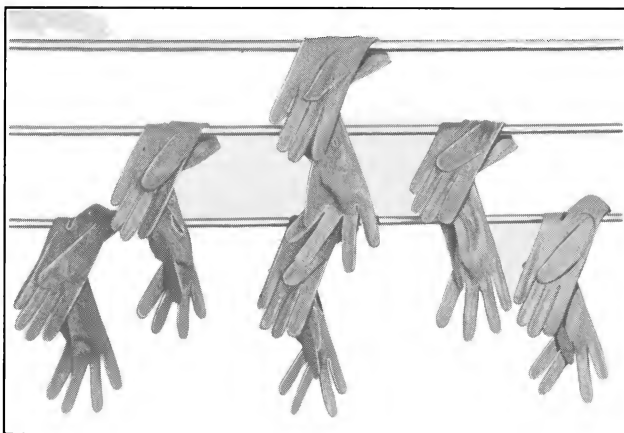


FIG. 5

across the rod at a slight angle, and the other glove, or its mate, hangs below it, being fastened to it by the small thread used to hold pairs of gloves together. The thumb of the lower glove of each pair is slightly shoved into the palm of

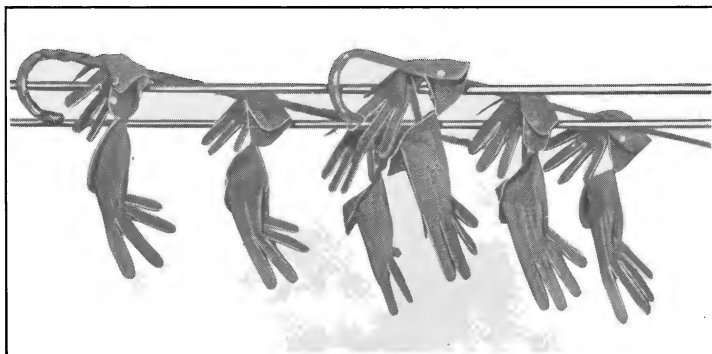


FIG. 6

the glove in order to relieve the flatness that would occur if this were not done, and the fingers hang down, as shown.

In the unit shown in Fig. 6, six pair of gloves are hung from two canes that rest diagonally on the fixture rods. The

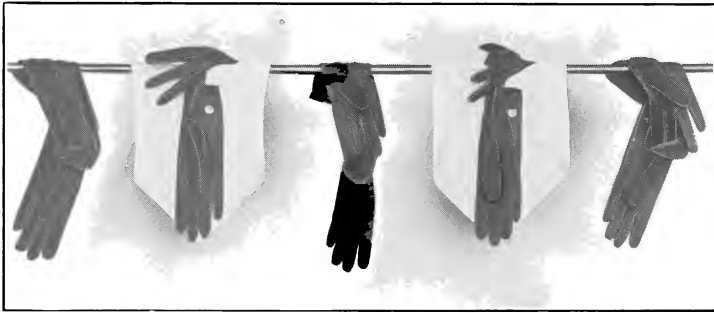


FIG. 7

upper glove of each pair is laid across the cane on its side so as to spread the fingers, and the hanging glove has its wrist turned back so as to show the lining and inside finish. This plan is always followed when it is desired to show the trade mark of some well-known brand of gloves.

In Fig. 7 five pair of gloves are shown on a fixture rod. The first, third, and fifth pairs are laid over the rod, and the second and fourth pairs are placed on a handkerchief with a fancy colored border that is first neatly folded over the fixture rod. Handkerchiefs used in this manner help to bring out the color of the kid gloves.

4. Displaying Bunches of Gloves.—Full boxes and bunches of gloves can be used to good advantage in displays of men's wear if care is taken to arrange them properly. Fig. 8 illustrates a good way to arrange gloves in their original packages on flat surfaces. In this unit, the bunch of gloves, with the side papers removed, is equally divided at the wrist end—that is, just below the paper band—and spread out on the floor, after which the fingers of the



FIG. 8

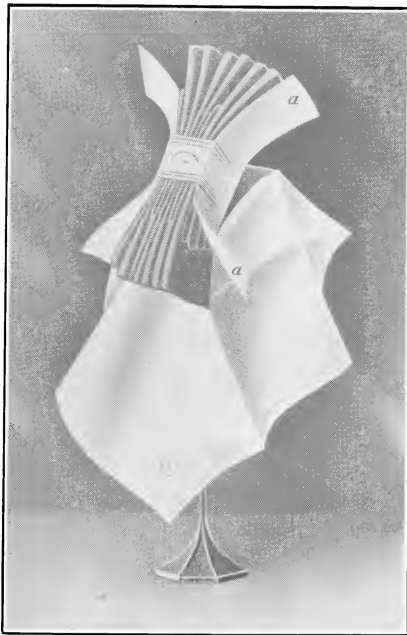


FIG. 9

of this kind, the side paper, if left on the package of gloves, should be pulled away in this manner, because the gloves will show to better advantage.

5. Stand Units of Gloves.—Units consisting of gloves arranged on stands will be found useful in arranging show-window and show-case displays of men's furnishings. A neat unit of this kind, brightened by means of handkerchiefs, is shown in Fig. 10. Two full bunches of gloves are laid on two flat-top stands covered with white handkerchiefs,

gloves are spread out in a neat manner. In arranging glove units of this kind, it is best to remove the side papers, as this will give a better view of the gloves.

Fig. 9 shows another way to display gloves in their original package. This unit is a simple one to arrange. It consists of an empty glove box placed on a shirt easel and covered with a plain white handkerchief. The package of gloves, with the papers *a* at the sides pulled away at each end, is simply laid on the box, as shown. In any unit



FIG. 10

and on top of each bunch is laid a pair of gloves crossed in the manner shown. At each side of these draped flat-top stands is a topless stand over which is laid a pair of gloves. These gloves are turned back at the wrists, as shown, so as to show off both the inside finish and the trade name. As will be observed, the flat-top stand at the rear is the taller, thus giving the unit a step-like appearance.

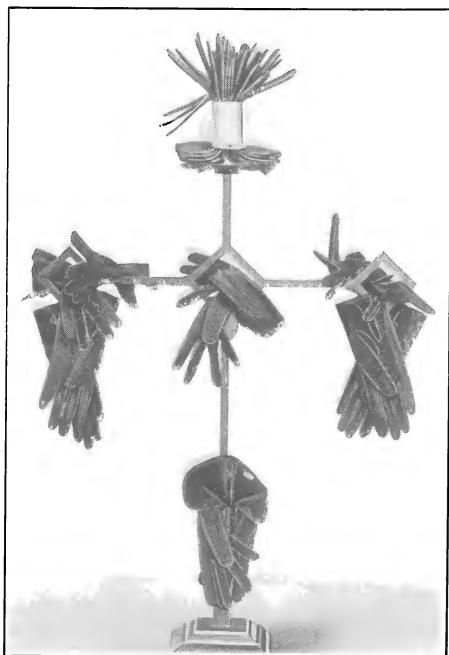


FIG. 11

6. In Fig. 11 is shown a unit in which gloves are tastefully arranged on a stand having a flat top and diamond-shaped ends. A full bunch of gloves arranged in the manner shown in Fig. 8

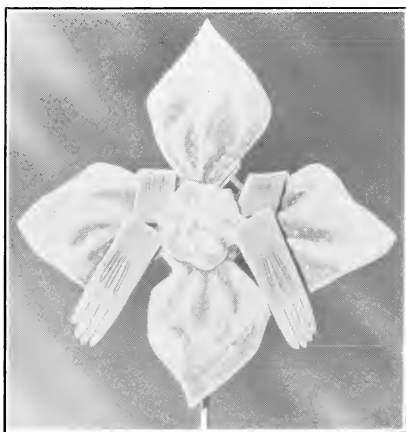


FIG. 12

rests on the flat top. One pair of gloves is draped in the central diamond of the stand, and two pair are draped in the diamond at each side. The unit is completed by another pair, which has its wrists turned back and is suspended by an ordinary pin driven into the standard.

Fig. 12 shows a neat stand unit in which two pair of gloves are laid over a muffler draped on a diamond-shaped-top stand in the manner described in *Men's Handkerchiefs*. This style of glove unit will be found very handy for filling in spaces in displays of men's wear.

7. Displaying Gloves on Canes and Umbrellas.

Besides using canes or umbrellas in conjunction with rod

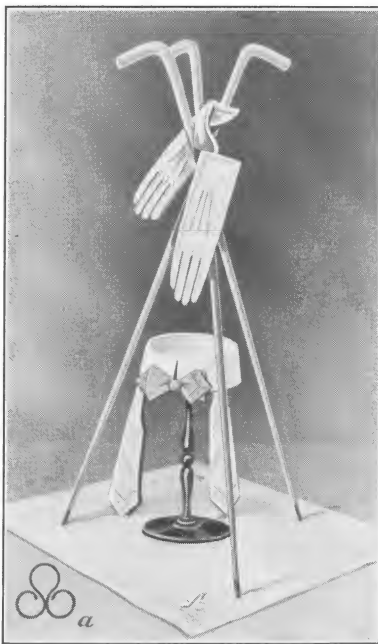


FIG. 13

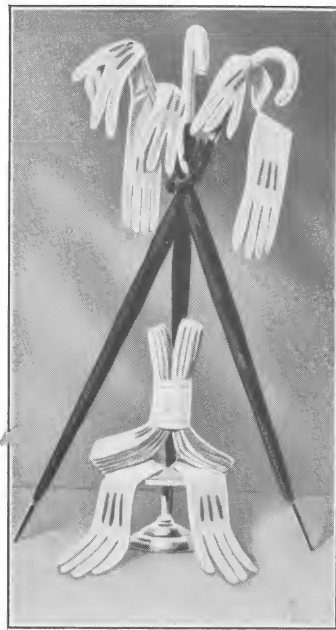


FIG. 14

fixtures, they are frequently employed in arranging floor units of gloves.

Fig. 13 shows a neat unit in which three canes arranged in tripod fashion serve as the fixture. They are held in place by means of a triple ring similar to that shown at *a* and rest on a handkerchief spread on the floor. Only one pair of gloves is shown in this unit. These gloves are simply laid in the space where the canes cross, as shown. The rest of the unit

consists of a collar and tie arranged on a collar stand placed underneath the canes. Although it is advisable to use a triple ring in arranging canes and similar articles in tripod fashion, a rubber band or a piece of heavy black thread may be used to hold them together.

In the unit shown in Fig. 14 three umbrellas are arranged in the same manner as the canes in the preceding unit. Three pair of gloves are neatly draped over the handles of the umbrellas, and underneath them is a small flat-top stand on which are placed a full package of gloves and a pair of gloves. The package is arranged somewhat like the one shown in Fig. 8, and the pair of gloves hang down to the floor.

BELT DISPLAYING

REMARKS

8. Leather belts, on account of being pliable, can be formed into a variety of twists, loops, and drapes. They combine especially well with summer clothing, negligee shirts, canes, hats, gloves, and similar articles of men's wear. Usually, men's belts are made in many shades, and for this reason they can be used to help out some color scheme of a men's furnishing display or at least add to its attractiveness. They are generally received from the manufacturer in boxes that hold a half dozen or a full dozen belts. Some grades are simply rolled together so as to fill a box, and other grades are folded over pieces of cardboard of a size that fits the box, as shown at *a*, Fig. 15, which illustrates a box of belts placed on a regular box easel. The other fixtures suitable for displaying belts include the regulation rod fixtures and practically all haberdashery stands fitted with arms, rings, flat tops, or easels.

Except in stocky displays for special sales, belts are seldom shown separately. For this reason, only some of the methods of arranging them on rods and stands will be considered here. The majority of arrangements shown can be

used either on the large rod fixtures or on the small display stands, as will be readily seen. In making such changes, it

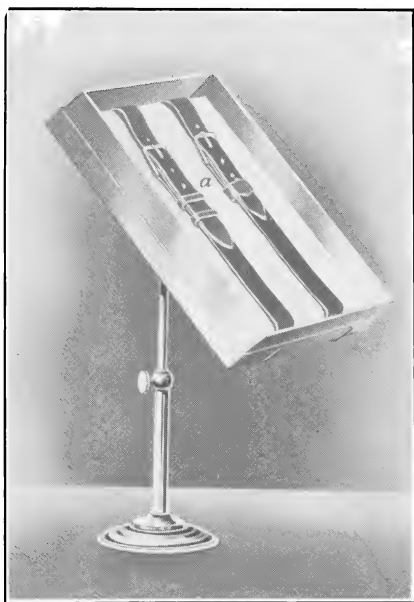


FIG. 15

will of course be necessary to use judgment as to the number of belts to display.

BELT UNITS

9. Rod Units of Belts.—Many of the methods of arranging leather belts on rod fixtures are brought out in the illustrations of rod units that follow. In forming such units it is well to bear in mind that the belt buckle, on account of being the most attractive part of the belt, should be near the center of the unit and should always face the front.

10. In Fig. 16 are shown five simple ways of arranging belts that are to be displayed on rod fixtures or canes laid across the rods of such fixtures.

The arrangement shown at *a* is formed by folding the belt so that the ends meet, and then tying a single knot. In this

way there is formed a loop through which a rod or a cane can be easily slipped. If desired, the belt can be laid over the rod before tying the knot.

At *b* is shown what is known as a *loop knot*. This is formed by tying a single knot in the belt and then buckling it.

The arrangement shown at *c* is formed by slipping the perforated end of the belt—face up—through the retaining band near the buckle, then laying the belt over the rod and bringing the loop thus formed under the perforated part of the belt, and finally securing it there by inserting the tongue of the belt buckle into one of the belt holes.

At *d* is shown a *double loop*. This is made by laying the central part of the belt between the buckle and the retaining

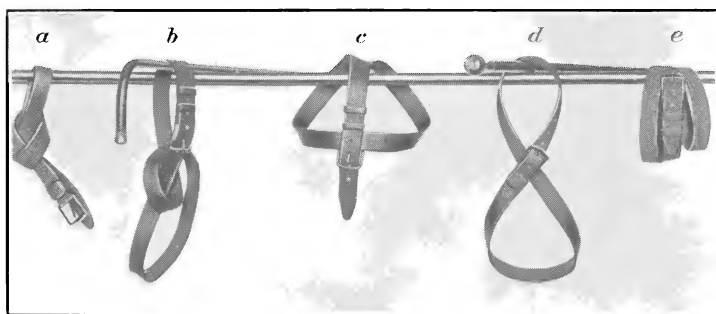


FIG. 16

band and then buckling the belt and bringing the perforated part over the part of the belt that crosses and through the retaining band. The size of the loops in this arrangement can be varied by simply raising or lowering the part of the belt that is laid over the buckle.

At *e* is shown a *triple loop*, which is formed by winding the belt around the fixture twice—first to the right and then to the left—and then buckling it.

The last two arrangements will be found useful in general haberdashery displays, because various articles of men's wear can be hung in the loops.

11. In Fig. 17 five belts are arranged on a rod in two styles of loops. Three of the belts, as shown at *a*, are simply

laid over the rod and buckled, after which a rubber band is placed around each belt at the center, thus forming two

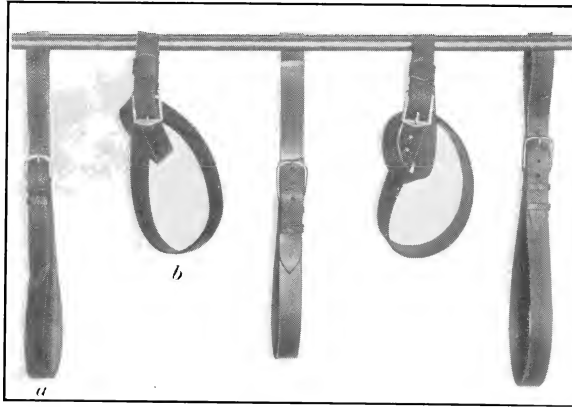


FIG. 17

loops. The other two belts, as shown at *b*, are arranged in the same manner as the belt shown at *b*, Fig. 16.

12. Seven belts are used in the rod unit shown in Fig. 18. Three of them—the two belts at the ends and the one in the

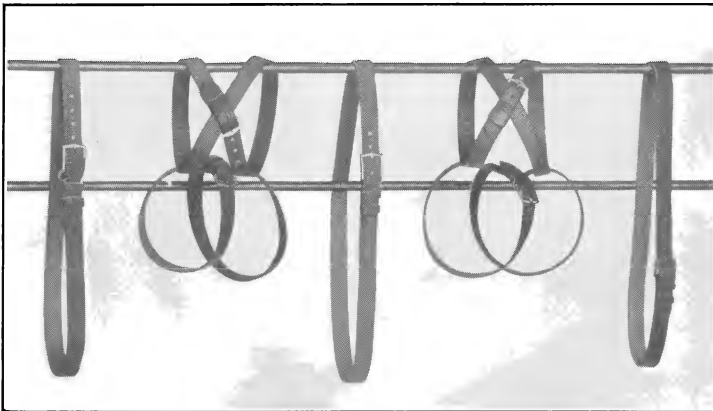


FIG. 18

center—are simply buckled over the rods and allowed to hang down in one long, open loop. Those at the ends encircle

only the front rod, while the middle belt encircles both rods. The belts between them are in the form of double loops. The upper belts hang from the top rod. They are arranged in the manner shown by laying the belt over the rod so that the buckle is toward the front, bringing the middle part of the belt forwards across the buckle, passing the end up over the rod and back to the buckle, and then buckling the belt together. The part of the belt that crosses the buckle is held in place by passing the perforated end of the belt over it and then into the retaining band near the buckle. As will be observed, this belt is arranged in practically the same manner as the one shown at *d*, Fig. 16; the only difference

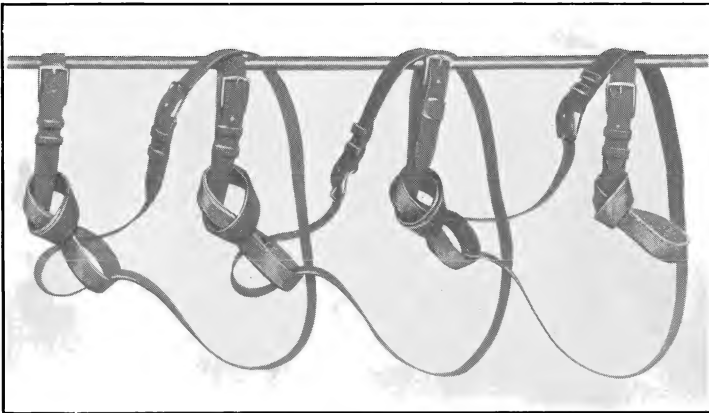


FIG. 19

is that the belt is suspended by the two loops. The lower belts are arranged in the same manner, but on account of draping them through the loops of the upper belts they hang so that the edges show, giving the appearance of a triple loop.

13. The arrangement of the belts in the rod units shown in Figs. 19 and 20 is similar. Seven belts are used in Fig. 19. Four of them are laid over the rod and buckled and then tied into a loose knot. These belts, as shown, are spaced equally, and over each of the three at the right is placed another belt, which, after being buckled, is doubled up at the side and pushed through the loop of the knotted belt at its left.

In the unit shown in Fig. 20, eight belts are arranged on two rods, four being suspended from the front rod and four

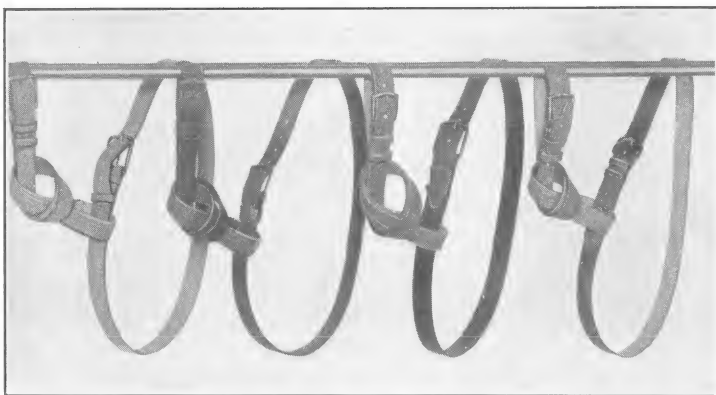


FIG. 20

from the rear rod. Those in front are knotted in the same manner as four of the belts in Fig. 19, and those at the rear are arranged in a simple loop, the buckle end of each belt

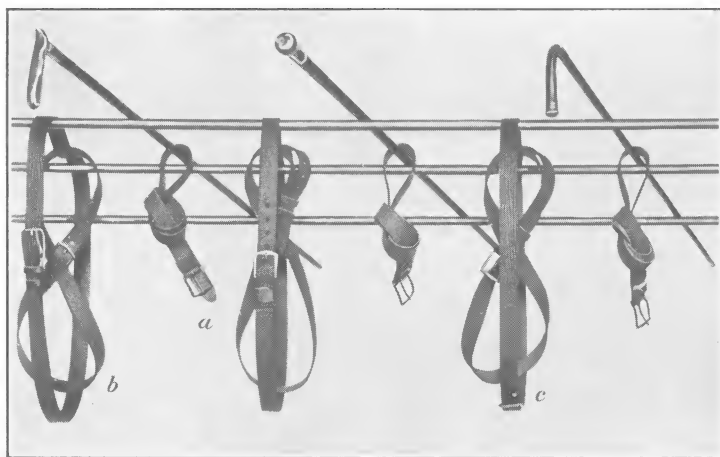


FIG. 21

being pushed through the loop in the knotted belt at the right before it is buckled together.

14. Fig. 21 shows a rod unit in which three canes are displayed with several belts. Three rods are used in this unit, although two rods would serve as well. The canes rest on the rods, and from each is suspended a belt *a* arranged in the same manner as the one shown at *a*, Fig. 16. At the front are three belt units, each of which is made up of two belts. One belt of each unit, as shown at *b*, is hung over the two front rods in the form of a simple loop, and over it is placed a belt arranged in the manner shown at *d*, Fig. 16. The belt

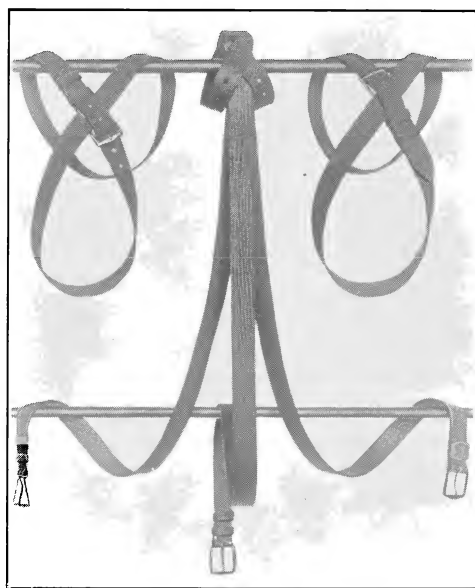


FIG. 22

shown at *c* is placed so that the buckle hangs downwards. This is done here simply to illustrate the poor effect that would result if the plan of placing the buckle in the front and near the center were not strictly adhered to.

15. Fig. 22 shows a good way to arrange belts on a double-rod fixture. The perforated ends of three belts are fastened together and attached to the upper rod, and the buckle ends are brought down and gracefully draped over the

lower rod. At each side of these belts, on the upper rod, is a belt arranged in the same manner as the one shown at *d*,



FIG. 23

Fig. 16, the top loop being bent over the rod so as to hold the belt in place. Of course, belts arranged in various other styles of knots and twists can be used at the sides of a center arrangement of the kind shown in this unit.

16. Floor Units of Belts.—In the illustrations that follow are shown many floor units of belts that will be found useful in arranging window displays of men's wearing apparel. By combining some of these units, it will be possible to form displays or groupings suitable for show windows of almost any size. As is the case with all units shown in the various Sections, these floor units should be the means of creating other ideas along the same line.

17. In the floor unit shown in Fig. 23, two belts are tastefully arranged on a small, flat-top haberdashery stand. One belt is simply buckled together and placed so that one loop rests on the stand and the other on the floor. This belt is held on the stand by the other belt, which is formed into a triple loop before it is buckled. This style of unit is used considerably

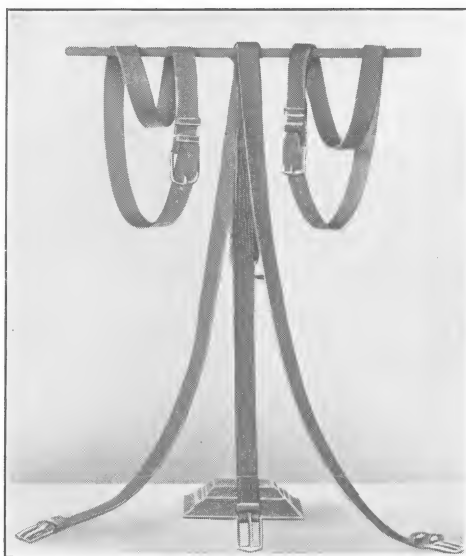


FIG. 24

in floor trims and is frequently combined with other styles of units to form one large unit.

18. Fig. 24 shows a cross-rod stand draped with five belts. Three of them are hung from the center of the cross-rod, their perforated ends being brought together and laid over the rod and their buckle ends being allowed to come to the floor in graceful sweeps. The other two belts are draped on the ends of the cross-arm in the form of a double loop, as shown, making a decidedly neat arrangement. This floor unit, as will be observed, resembles the rod unit shown in Fig. 22.

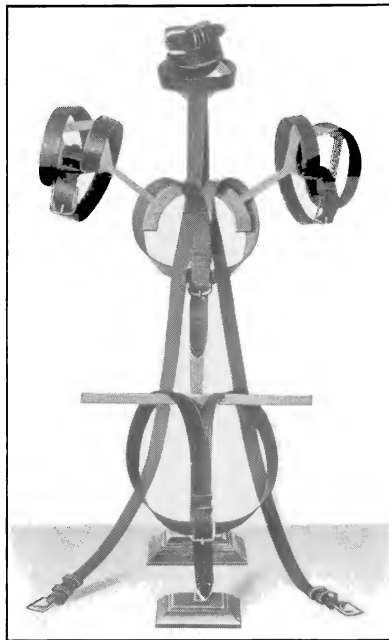


FIG. 25

19. Fig. 25 shows a neat floor unit in which belts are draped on a low cross-rod stand and a tall fan-shaped stand having diamond-shaped ends. Two belts fastened to the top of the tall stand hang down to the floor, and in each of the diamonds is a belt that is first looped through the opening and then buckled. In the center of the large stand, as well as on the cross-rod stand, which is in the foreground, is a belt that is arranged in the same manner as the one shown at *c*, Fig. 16.

20. In the floor unit shown in Fig. 26, eleven belts are well arranged on three small flat-top haberdashery stands and a cross-rod stand fitted with diamond-shaped ends. The belt on each of the diamonds of the rod stand is wound around twice and then buckled, and the two belts looped on the rod of the stand are made to cross each other. The belt



FIG. 26



FIG. 27

suspended from the loops of these two belts is draped in the same manner as the one shown at *c*, Fig. 16. On each of the small flat-top stands are two belts. The two on the small stand in front are simply buckled together and crossed over the top, and those on the stands at the sides are arranged in the same way as the belts in the unit shown in Fig. 23.

21. Figs. 27 and 28 show two floor units in which canes are displayed with belts. In Fig. 27 the canes serve as a fixture, being arranged in tripod fashion. The belts are in the form of double loops and are hung over two canes as well as on their handles. Underneath the canes is an oval-shaped flat-top stand, around the standard and over the top of which is gracefully twisted a single belt.

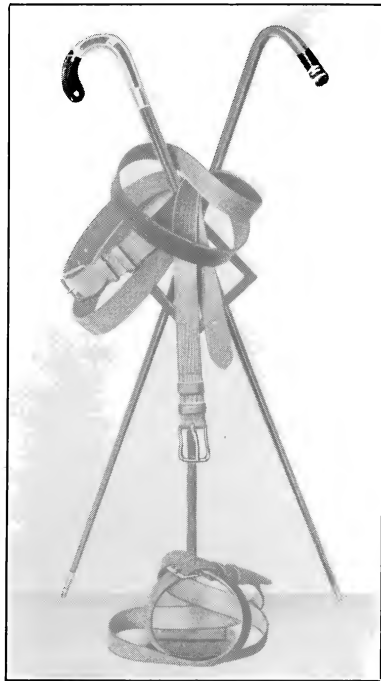


FIG. 28

Only two canes are used in the unit shown in Fig. 28. They are inserted through the diamond end of a display stand, as shown. Two belts are simply wound and laid over the canes, and another belt twisted in a neat manner is placed in front of the base of the stand.

22. Fig. 29 illustrates an effective way of displaying a box of belts. This unit is formed by placing an empty belt box on a shirt easel, laying a couple of sheets of white tissue paper on the box, and then placing the belts, which are loosely rolled together, on the paper. The paper is thus held in place, and owing to its size its corners extend beyond those of the box. A single belt, with its perforated end shoved

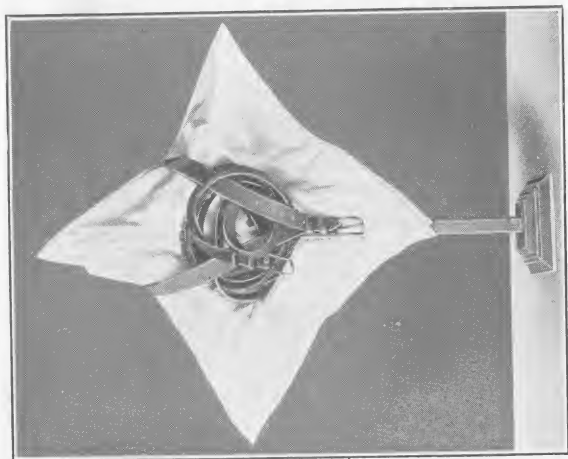


FIG. 29

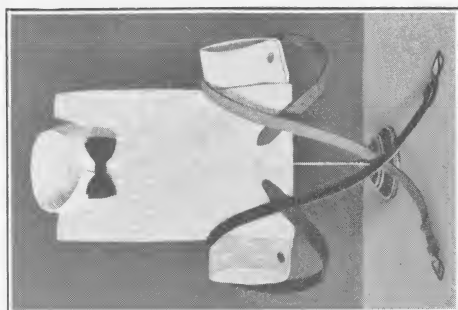


FIG. 30

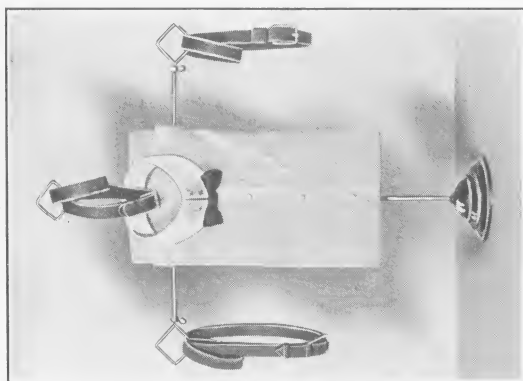


FIG. 31

into the retaining band, is simply hung over the top corner of the box. This causes the upper corner of the paper to stick up, as shown, giving the unit a neat finish.

23. Figs. 30 and 31 show two floor units in which shirts and belts are displayed together. The shirt in Fig. 30 rests on a regular shirt easel. It is fitted with a collar and tie, and its cuffs project at the sides. Over the cuffs are gracefully draped two belts, the buckle ends of which are crossed and brought down to the floor. The shirt in Fig. 31 is suspended from the cross-arm of a stand fitted with a triple-ring top. Three belts are used in this unit, each one being doubled and then looped through a ring end of the stand.

TRAVELING REQUISITES

REMARKS

24. Traveling requisites, which include trunks, suit cases, traveling bags, and other merchandise of a similar nature, afford the window trimmer plenty of opportunity to exercise his ingenuity. They can be shown in conjunction with clothing, shoes, hats, and almost any line of haberdashery, or they can be arranged into displays consisting of only one style of article or of several styles.

Trunks, of course, are somewhat cumbersome for display purposes; nevertheless, on account of the complete manner in which many of them are equipped, numerous striking units can be formed. They can also be used to advantage in stocky trims of traveling requisites, and for scenes suggesting traveling trips they serve very well.

Traveling cases and bags are made in a variety of shapes, colors, and sizes, the better grades being equipped with complete outfits of toilet articles. Cases so equipped are excellent for display purposes, because they can be displayed open and in such positions as to give a full view of the articles that go with them. The various shapes of traveling bags also permit many unique units to be formed.

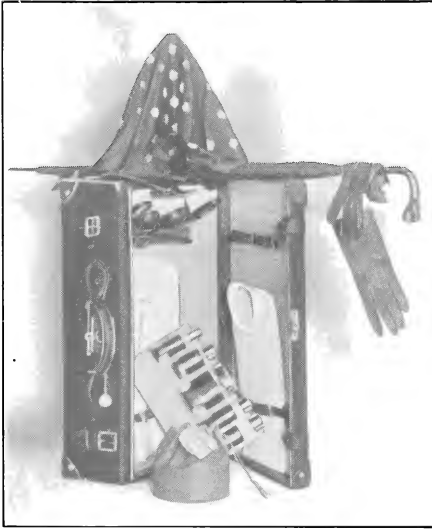


FIG. 32

Only a few units and displays of traveling requisites are shown here; but they should be sufficient to give the beginner a good idea of what can be done with this line of merchandise.

UNITS AND DISPLAYS

25. Floor Units.

Fig. 32 shows an excellent floor unit of a suit case fitted with toilet articles. The case is placed on end

and is open. Inside of it are a couple of shirts and some neckwear, and on the floor in front of it are a collar-and-cuff bag and the toilet set belonging to the case. Over the upper end of the case is laid an umbrella, on the handle of which is draped a pair of gloves. The entire unit is topped off with a silk muffler loosely thrown over a small haberdashery stand resting on the case.

Fig. 33 shows a unit similar to the one illustrated in Fig. 32. The suit case is open and



FIG. 33

stands on one end. Two shirts are placed inside of the case, and through its handle is draped a pair of kid gloves. Resting on the floor in the space between the cover and the body of the case is a hosiery form on which is displayed a pair of fancy socks, and at the side of this is an umbrella, which leans against the case. A steamer shawl rolled together and fastened with a shawl strap is laid on the upper end of the suit case, and at the side, supported by a small flat-top haberdashery stand, is the case of toilet articles belonging to the suit case.

Besides being used on the floors of show windows and show cases, units like the two just described may be used to advantage on pedestals and shelves when it is desired to give height to an exhibit.

26. Fig. 34 shows a floor unit that differs somewhat from the preceding. The suit case in this unit is open, but instead

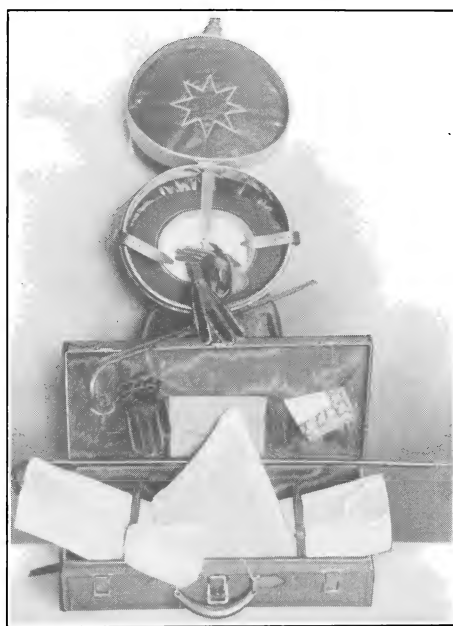


FIG. 34

of standing on one end it rests flat on the floor. In the bottom of the case are tastefully arranged three shirts and a bunch of collars, and inside of the cover are placed a pair of gloves, some neckwear, a handkerchief, and the toilet case that belongs to the suit case. The cover is held in position by a pedestal, on top of which rests an open hat case. On the edge of the hat in the case is draped a pair of gloves, and underneath them is a cane that extends over the suit case.

27. Figs. 35 and 36 serve to illustrate how bags of different styles can be piled or arranged to form neat floor units. In Fig. 35 three styles of bags are used. The suit case is laid flat on the floor. On top of it, standing on end, is a traveler's hand bag, and resting on its edge and on the floor is a small grip. The unit is rendered complete by two open toilet cases—one on the upper hand bag and the other on the floor—

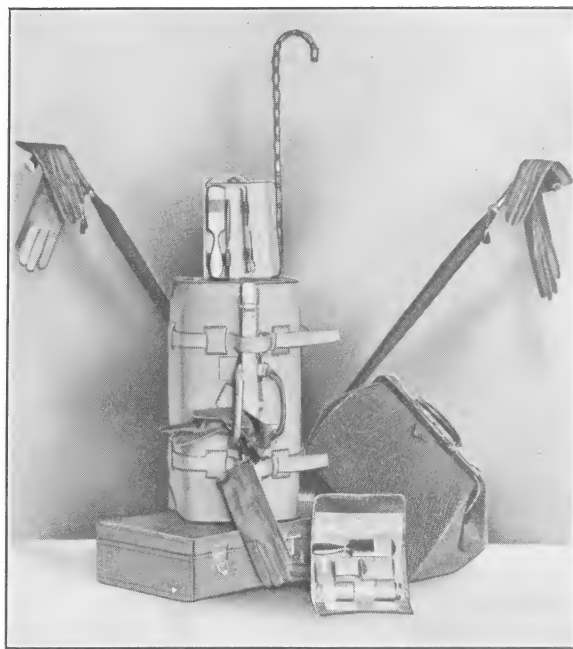


FIG. 35

and two umbrellas and a cane. The latter are at the rear of the unit and are supported by a cane holder. On the handle of each umbrella, as well as on the handle of the upright hand bag, is neatly draped a pair of kid gloves.

A traveler's hand bag and two suit cases—one with a collapsible side—are used in the unit shown in Fig. 36. One case lies flat on the floor, as in the preceding unit. On top of it is the suit case with the collapsible side, and on the floor,

at the right, is the hand bag. Both of these bags stand on end. An open hat case is placed on the floor directly in front of the bags, and back of it, on the lower suit case, stands a "Thermos" bottle. A hat and a pair of gloves lie on the upper end of the hand bag, and on top of the upright suit case is a cane, a pair of gloves, and a steamer shawl. The bright colors of this shawl added wonderfully to the original of this unit.

28. In the unit shown in Fig. 37 use is made of a 36" × 14" glass shelf. The glass rests on a pedestal and is covered with a striped traveling robe. At the right is a suit case with its lid turned back and its toilet articles well arranged, and at the left is a small grip with its cover opened up so as to show how a straw hat may be placed in it. Between the two bags is a steamer shawl done up with a shawl strap, and in these straps are placed five canes, which add considerably to the unit. A unit of this

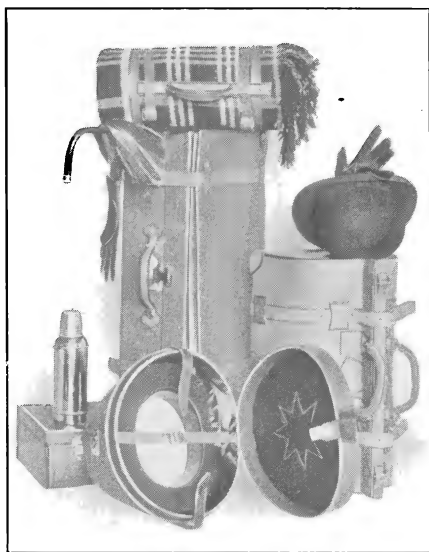


FIG. 36

style with any of the preceding units placed at its sides would make an admirable display for a show window of a men's furnishing store.

29. Window Displays. — A stocky trim of various styles of hand bags, collar-and-cuff boxes, toilet cases, and pocketbooks is shown in Fig. 38. These goods are arranged on a pyramid step fixture covered with denim. The manner of placing them on the steps should be readily understood after carefully studying the illustration. Besides steps,

arches and pedestals with shelves can be used to advantage in arranging displays of this kind.

30. Fig. 39 shows a stocky display of trunks and bags, with two wax figures as the central attraction. No fixtures of any kind are used in this display. The trunks are piled on top of one another, as shown, the upper ones being open and their trays placed against the lids. Some of the bags

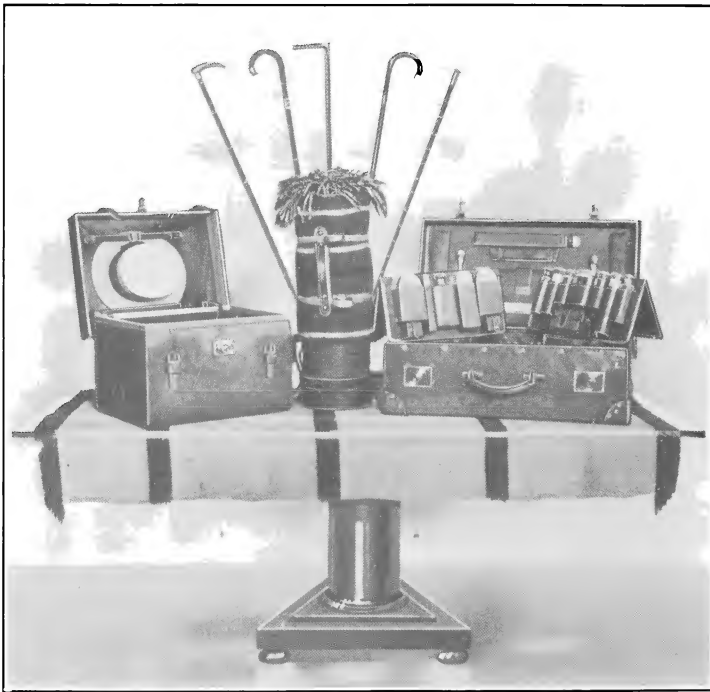


FIG. 37

are placed on the trunks and some on the floor. The large wax figure is dressed to represent an expressman, and is shown in the act of wheeling a large trunk resting on a hand truck. The small wax figure shows a boy carrying a small grip and an umbrella. Many other excellent results can be secured by arranging wax figures in a lifelike manner with this line of merchandise.

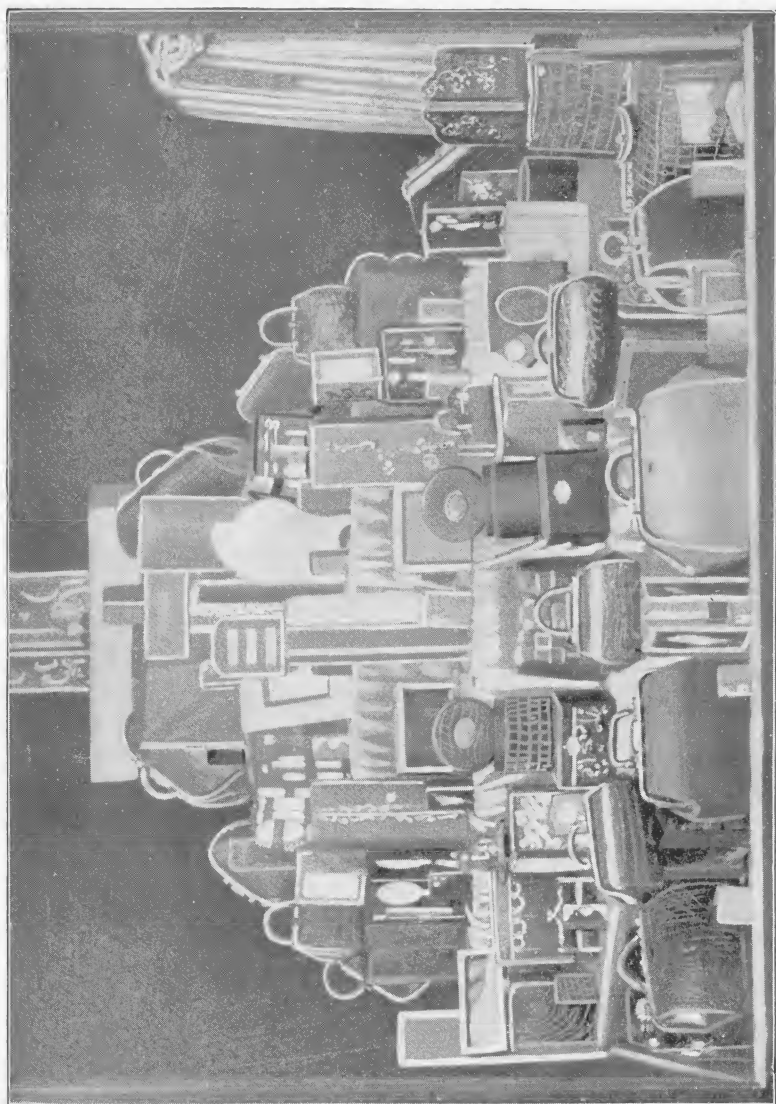


FIG. 38

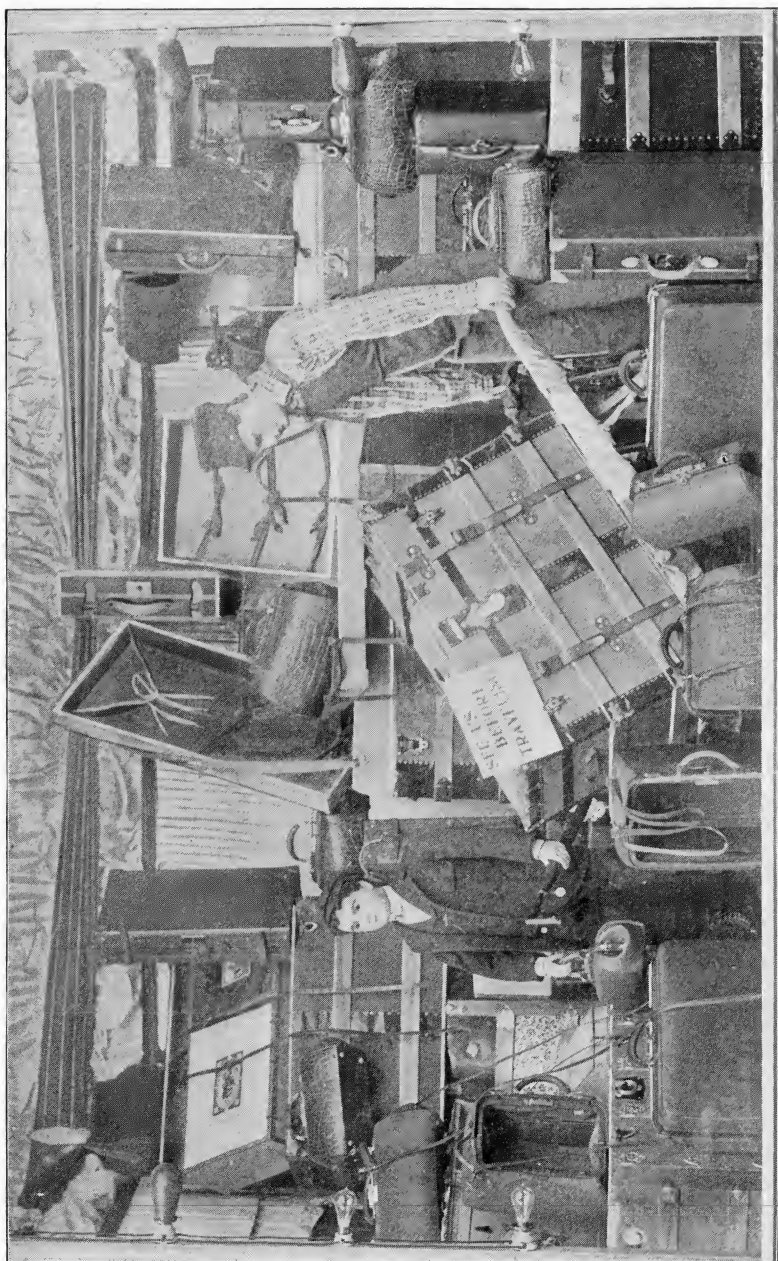


FIG. 39



FIG. 40

31. Fig. 40 shows a unique way of displaying trunks and bags in a show window. It represents a scene in which baggagemen are in the act of loading baggage into a car. As shown, a couple of trunks and several grips, as well as a bicycle, are scattered on what appears to be the station platform. The man inside of the car is in the act of moving a trunk, while the man on the platform stands in a graceful, easy pose. The side representing the baggage car consists of a frame made of $2'' \times 7''$ material covered with brown sateen, which is lettered and striped with gold. It is not necessary to prepare wheels for a car in a display of this kind, because the space between the base of the car and the floor of the show window can be covered with black silesia, and, besides, the space that they would naturally occupy can be hidden by the merchandise, as is done in this display. An extra platform, representing the floor of the car, is used to support the wax figure and trunks inside of the car. It consists of a few boards that rest on some boxes, which are hidden by the black silesia. The wax figures, which are dressed in regulation uniforms, together with the businesslike appearance of the whole scene, go to make up a decidedly attractive display.

CLOTHING

(PART 1)

MEN'S CLOTHING

REMARKS ON DISPLAYING

1. Men's clothing offers the window trimmer considerable opportunity to exercise his skill. In the first place, it combines well with nearly all outside articles of men's wear, and for this reason can be made the main feature of a window display or can be used simply to add to the attractiveness of a display of other kinds of men's wear. Again, owing to the many kinds and styles of garments, displays suitable for some special occasion, season, or holiday can be arranged. Thus, for vacation and outing seasons, two-piece suits, as well as white-flannel, duck, crash, and khaki clothing, can be displayed to advantage; for the opening of the theatrical or opera season, exhibits of evening clothes are suitable; and for the hunting and golfing seasons, clothing for the hunter and the golfer can be featured. In addition, conventions and meetings of fraternal bodies, the races, fairs, holidays, feast days, horse, automobile, and dog shows, and many other events give the wide-awake window trimmer plenty of chance to arrange a variety of clothing windows during a calendar year.

2. A window trimmer that intends to make a specialty of dressing the windows of stores devoted exclusively to the sale of men's clothing and haberdashery must in the first place possess a certain amount of good taste in order to be

able to discriminate between the beautiful and the unsightly. He should possess a good sense of color, harmony, and proportion, and be ever alert in regard to prevailing fashions. In addition, he should have a thorough knowledge of the proper articles and accessories in vogue for correct day and evening dress, and at the same time be posted about those appertaining to and used for outings, athletics, and all other recreative functions. A correct-dress chart, which constitutes a standard of fashion set by custom and tradition, is published each month in clothing and haberdashery trade journals, and the window trimmer will do well to obtain and study this chart so as to become acquainted with the prevailing styles.

3. In arranging displays of clothing and its accessories, the trimmer should constantly bear in mind that simplicity is the foundation of good taste. Thus, all straining for effect, the use of too much merchandise and too many stands, the crowding of goods, and the employment of stockily built-up and mechanical designs are to be carefully avoided. A good rule to follow in regard to the displaying of clothing, especially if accessories are to be used, is: Aim to employ just enough goods—no more. Many excellent displays are spoiled by adding goods after a window has been sufficiently dressed. The trimmer should make it a point to cultivate the art of knowing when to stop.

As a rule, moving devices are not desirable for clothing displays, because very few of them are appropriate. Neither are illuminated displays desirable, because instead of showing off the merchandise they merely blind the eyes of the observer. The object of the clothing window is not to hold people spell-bound with moving mysteries or glaring flashes of light, but rather to create business. Neat, clean-cut displays in which the merchandise is grouped in strong lines, so that when attention is once arrested all details can be taken in at a glance, are the ones that count.

4. Displays of men's wear are usually begun by first placing the merchandise along the front part of the window

or the show case, the trimmer working toward the background and entrance. Each unit or grouped mass must be placed so as to effect a complete and harmonious whole, and the window trim must in every respect compare with the refined atmosphere of the shop.

Ridiculous errors in regard to combining men's wear are to be constantly noted in the windows of high-class establishments, where better judgment is really expected. Among the common mistakes made are the placing of black ties with full-dress clothes and white ties with Tuxedo, or informal, dress; derby hats with the swallow-tail; silk hats with the dinner jacket; tan or cape gloves where white or suède gloves are required; patent-leather shoes with outing suits; and negligee shirts with dress clothes. Such blunders, whether committed through carelessness or ignorance, are unpardonable. They not only offend all canons of good taste but betray a lack of knowledge on the part of the trimmer as to the staple requirements of correct dress. This knowledge is absolutely essential for the man who aims to become a specialist in displaying men's apparel. All trimmers should exercise a little common sense and judgment in regard to such matters and ever remember that the sum total of correct dress is good taste and appropriateness.

5. In the consideration of all matters of style or fashion, though periodical attempts are made to introduce innovations, it must be noted that they are generally short-lived. Therefore, the practical trimmer usually restricts himself to showing those garments which represent the most advanced styles and latest models or are considered to have sufficient value to attract attention but are not freakish. These should be given every attention to insure the most scrupulous neatness and cleanliness, and whether they are to be hung on stands, shown on forms, or carelessly posed on shelves or furniture, every piece of clothing should be carefully pressed before it goes into the window; not the vestige of a wrinkle should show.

EQUIPMENT FOR CLOTHING DISPLAYS

6. Before the trimmer can arrange clothing displays that are up to the standard of modern practice, considerable attention will have to be given to the equipment required. The size or dimensions of the show window, the style of background and floor, the forms, stands, and fixtures, as well as their arrangement, are all details that govern to a great extent the appearance of a display.

7. Size of Clothing Show Window.—Owing to a wide diversity of opinion in regard to the proper dimensions of show windows for the displaying of clothing, no definite rules can be laid down; nevertheless, long experience and observation have demonstrated the fact that there is a maximum and a minimum to the most desirable and useful size of a clothing window. It may be accepted that the ideal dimensions are within the following: length, 12 to 15 feet; depth, 6 to 9 feet; and height, 7 to 10 feet. It must not be inferred, however, that clothing cannot be shown to advantage in windows that differ in size from the preceding, because it has been proved time and again that decidedly attractive displays can be made in spaces of almost any size. The power of the display comes from individual work rather than from exterior conditions. It is the excuse of the laggard that "no one can do anything in poorly constructed windows." Something can be done under all circumstances. Small, cramped, crooked, low, shallow, shabby windows or, indeed, any window, will respond to careful and conscientious effort.

8. Clothing-Window Backgrounds.—From experience it has been found that the most desirable backgrounds for clothing windows, as well as for windows of all classes of men's wearing apparel, are those made of hardwood finished in the best possible manner. Hardwood backgrounds without elaborate carvings or embellishment, but possessing sufficient ornamentation to lend dignity and tone to a display, seem to meet with most favor. Both wooden and glass panels are used in such backgrounds.

9. Several examples of backgrounds suitable for clothing windows are illustrated in Figs. 1 to 4. Fig. 1 shows a simple and unobtrusive design that can be worked out in mahogany, oak, maple, walnut, or birch. The lower panels are of wood and the upper ones of leaded glass. Fig. 2 shows

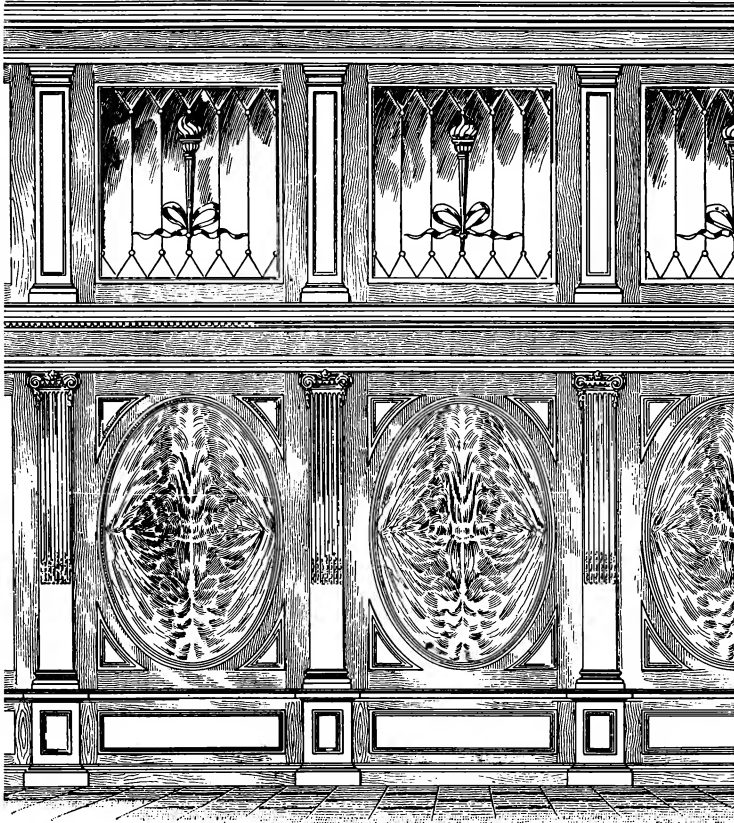


FIG. 1

an excellent example of a background with mirror and art-glass panels. Such backings are used with good effect to brighten a dark window or to give an effect of increasing the size of a show window. The background in Fig. 3 is fitted with panels made up of small diamond-shaped panes of glass.

By using clear glass a good effect is given to the interior of the store, but if shelves are located directly behind the backing it will be found best to use colored art glass or plate-glass mirrors in the diamond-shaped spaces, in which case the back part of the background should be solid.

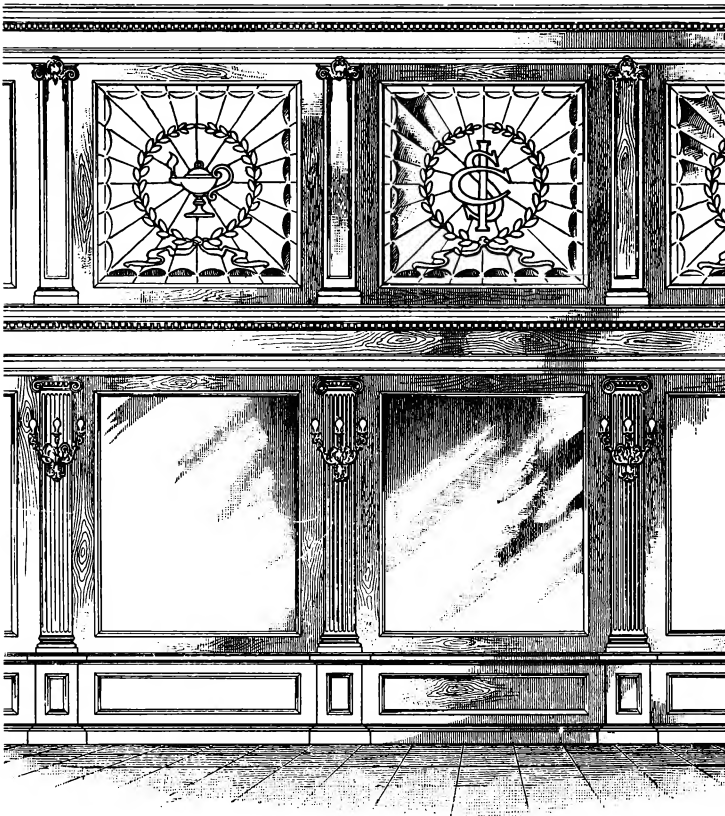


FIG. 2

Fig. 4 shows a fine example of a background finished in Mission style.. Such backings are used in exclusive clothing and haberdashery shops, the interiors of which are finished in the same style. The woodwork in this case is in quarter-sawed oak having a dark, dead finish. In order to increase

the display space of the window, a shelf 18 inches wide is run the full length of the background, as shown. This shelf is supported by chains, which also serve to divide the space equally and make it possible to display a unit in front of a background of colored glass. Electric lights must be placed under a shelf of this kind so as to avert shadows.

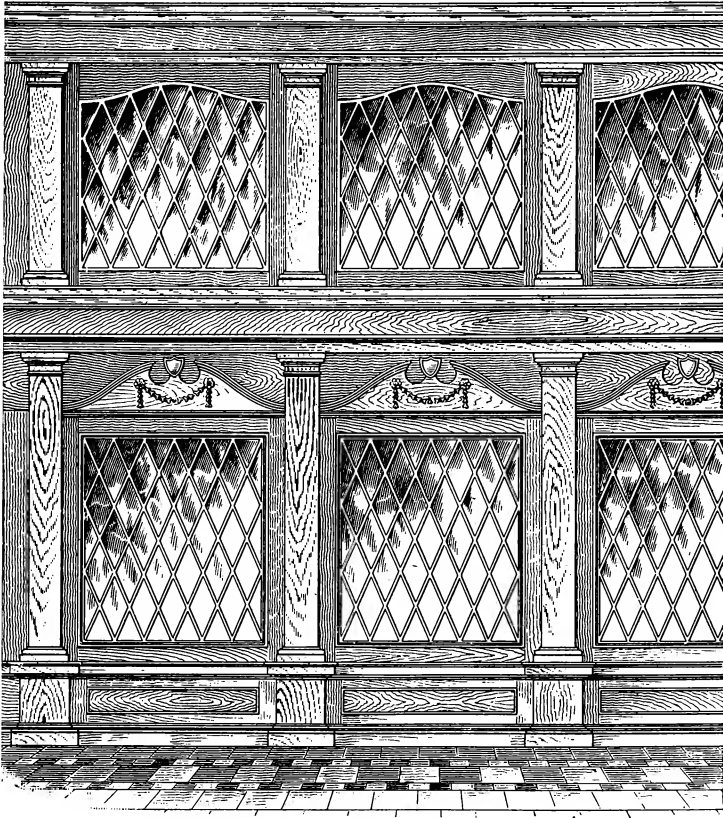


FIG. 3

In all windows fitted with backgrounds similar to those shown it is, of course, necessary to use suitable parquetry floors. In Figs. 1, 2, 3, and 4, the parquetry flooring is finished in light oak, making a striking contrast with the dark background.

10. In establishments that are not fitted with permanent hardwood backgrounds like those just mentioned, plush curtains may be used to advantage. Such curtains are suspended from a rod or a pole that runs the full length of the show window. The colors best adapted for clothing



FIG. 4

windows are green, red, and tan. Some plush curtains are red on one side and green on the other, permitting a change to be made in the background by simply reversing the curtains.

11. Clothing Busts and Forms.—As is explained in *Display Forms*, busts and forms for showing men's garments

are made in a variety of styles. The full-suit figures in set attitude poses, either with or without heads, the jointed figures fitted with wax heads and hands and with japanned iron shoes or wooden lasts on which shoes may be placed,

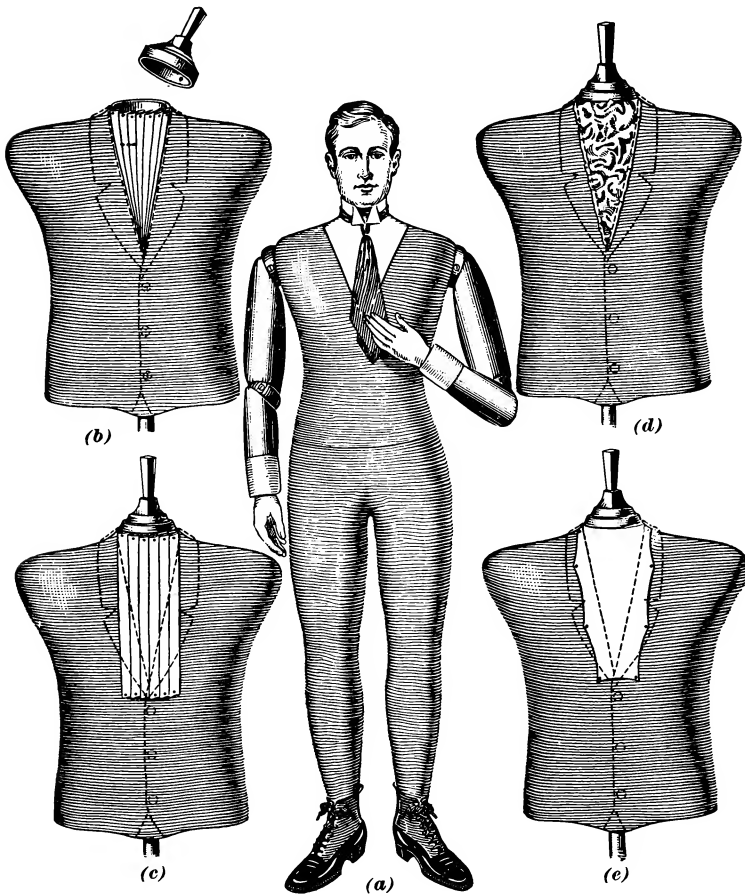


FIG. 5

as well as the coat-and-vest, or bust, forms that can be raised or lowered on a standard, are all indispensable to the window trimmer in arranging or building up a modern display of clothing for either men or boys.

It may be well to mention here that, owing to changes in clothing styles, the shapes of clothing forms are subject to change. Concerns that wish to bring out new styles to advantage replace old forms when necessary by simply purchasing new ones; but in many instances money can be saved by sending the metal parts of such fixtures to the makers, who will fit them with new styles of papier-mâché forms. At such times, also, the metal parts of forms can be refinished if it is deemed necessary.

12. In dressing clothing forms, it is sometimes desirable to use a collar and a tie in order to create a good effect. Ordinarily, a shirt would be required so that the collar could be fastened and held in place; but, rather than soil a new shirt each time a form is to be dressed in this manner, the custom is to make use of a waiters' linen or paper bosom front, or *dickey*, as it is called. A form fitted with a bosom, a collar, and a tie is shown in Fig. 5 (a). As will be observed, the bosom is trimmed into the shape of a **V**. This is done to make it fit the form and at the same time prevent it from bulging at the sides. When bosoms are used in dressing forms, it is a good plan to keep a supply of separate linen cuffs on hand for use in the sleeves of coats.

Instead of using a bosom, a collar, and a tie in the manner just explained, it is common to cover the bosom of a form with silk or satin of a color that will harmonize with the clothing that is to be displayed. Several ways of arranging such material are shown in Fig. 5. In (b), the material is plaited and secured to the wooden neck rim by means of small tacks, after which it is drawn to a point and fastened. In (c) the material is simply plaited and drawn straight down, being fastened with small tacks at both the top and the bottom. In (d), the material is shirred or gathered into small, loose, crinkled puffs. These puffs are held in place by means of small pins, which are driven into the form. The heads of the pins are concealed by drawing part of the material over them. Some of the material used for this purpose has sufficient body to remain as puffed without the

aid of pins, although in most cases at least a few pins are required. In (e), the material is simply drawn tight and tacked at the edges, making a very neat effect. Before attempting to place material on forms, it is necessary in every case to remove the metal top of the form, as shown in (b). This can be done by taking out the small screws at the neckband.

13. Although most of the specially made forms and busts for men's clothing are perfectly modeled and as a rule snugly fit the clothing that is placed on them, it is sometimes advisable in dressing coat forms to use pad-

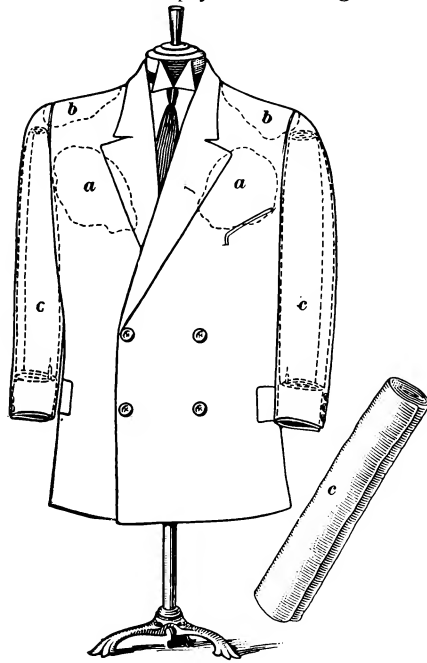


FIG. 6

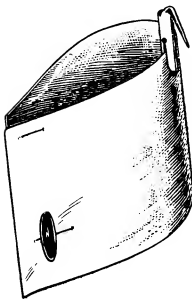


FIG. 7

ding so as to get a perfect contour or a full, rounded-out model. Wads of tissue paper, curled hair, or sheet wadding are used for this purpose. Hollow places at the chest are stuffed out, or padded, as shown at *a*, Fig. 6, and shoulders are built up as shown at *b*. For shaping the sleeves of a coat, a loose roll of tissue paper like that shown at *c* is used. This roll of paper is held in place by a cuff, which is fastened to the lining of the sleeve by means of a small, sharp-pointed ticket holder. This holder is attached to the cuff in the manner shown in Fig. 7. In arranging cuffs, it is well to bear in mind that they should project no more than

$\frac{1}{8}$ to $\frac{1}{4}$ inch, depending on how far a form is located from the window front, and that link buttons should be used.

14. Pedestals and Shelves.—Wooden and metal pedestals and glass or wooden shelves are used extensively in arranging clothing displays. In addition to the regulation oblong glass shelves, round, oval, rectangular, and square wooden tops or slabs will be found convenient, because they give the trimmer great latitude in forming artistic unit groupings, especially if the clothing is to be displayed with acces-

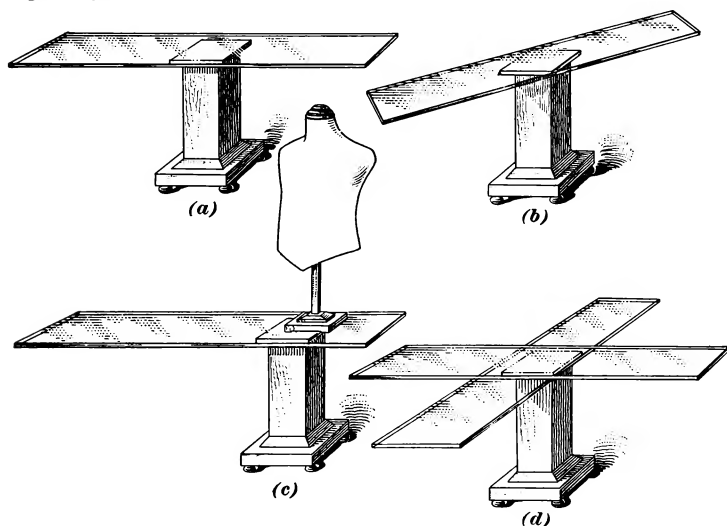


FIG. 8

sories. Besides pedestals and tops, many trimmers make use of specially designed low tables. The wooden pedestals used in clothing windows should harmonize in design and finish with the wooden backing, as should also all wooden shelves, which, in addition, should have their edges slightly beveled, or chamfered.

15. Fig. 8 illustrates several methods of placing glass shelves on pedestals. In view (a), the shelf is laid on the pedestal at its center, so as to run parallel with the show window. Care must be taken in such cases to have the glass

project equal distances on each side of the pedestal. In (b), the glass shelf is laid diagonally across the pedestal, an arrangement that may be made to face toward either the right or the left. In (c) is shown an attractive effect, which is made by extending one end of the shelf two-thirds of its length more to one side than the other. When this is done, however, it is necessary to place a fixture or a unit of sufficient weight at one end in order to hold the glass in a horizontal position. Occasionally, a glass shelf is placed at right angles with the background; that is, with one of its ends facing the front glass. In (d) two shelves are placed on top of one pedestal. These shelves cross each other exactly in the center, at right angles.

16. Stands for Clothing Displays.—The stands required in the display of clothing and accessories include plain standards with hook tops, standards with shoulder formers, T stands, flat-top stands, and many of the haberdashery stands. They may be made of wood, in which case they should be finished to match the wooden background, or of either round or square metal tubing finished in polished or oxidized nickel, polished or dull brass, or the so-called gun metal. In any event, the stands should be substantially made, clean cut, and of plain design. It is well to remember that in buying or in advocating the purchase of stands, or any other fixtures for that matter, it is false economy to select any but the best that can be obtained. The cheaper kinds may look well at the time of purchase, but a single season's use will demonstrate their unreliability.

17. Improvised Fixtures.—Owing to a shortage of regular fixtures, such as pedestals and shelves, forms, stands, etc., the trimmer is frequently obliged to rely considerably on his ingenuity and skill if he desires to produce a good clothing display. However, no difficulty in this regard should be encountered in stores that carry a general line of men's furnishings. Canes, umbrellas, and suit cases, as well as umbrella stands, odd chairs, and other small pieces of furniture, will prove to be good substitutes for regular fixtures.

Such articles, provided they are employed with judgment and due regard is paid to fitness, can be placed so as to produce original unit arrangements that for change and novelty will prove highly satisfactory. Many clothing units and displays in which use is made of improvised fixtures are shown later.

DISPLAYING OF CLOTHING

DISPOSITION OF CLOTHING UNITS

18. Before entering into the details of the various units that can be made up by arranging clothing on stands, pedestals, etc., the methods of placing such units so as to form displays will be considered. Three methods are commonly followed in arranging clothing trims: (1) placing the units in rows so that one is directly behind the other, in which case the units must be graduated in height; (2) placing them in rows spaced so that the units come behind the open space in preceding rows; and (3) arranging them either symmetrically or irregularly so as to form distinct groups, broken heights, or massed units of display. The first method is used chiefly in forming general trims or stocky displays; the second, in forming low trims; and the third, when it is desired to create displays that are out of the ordinary.

19. The number of clothing units that can be arranged or grouped in the average window compartment is somewhat limited. As a rule, for open spacing, not more than five units, arranged in increasing elevation, can be effectively used in any one compartment of ordinary depth; and if a special central feature, such as a decorative palm, a statue, a sign, or some other device, is employed, it usually displaces one of this number of units.

In spite of space limitation, however, the trimmer that possesses some designing ability and pays heed to proportion and perspective can always evolve a number of novel and effective arrangements. To avoid the usual customary

symmetrical and equally balanced arrangement of units, he can place them diagonally across the space, facing either the left or the right, or, occasionally, he may group them in pairs, place one on top of another, or stand two or more units of odd size together so as to form a step arrangement, as is shown in many of the examples illustrated later. In many cases, the old-fashioned and still customary method of symmetry may be entirely disregarded; in fact, the window trimmer should learn to depend on a free, unconventional, and natural placing of the goods in order to obtain the desired artistic effect.

20. As in preceding Sections, many of the illustrations of clothing units, groupings, and displays are marked off into squares representing a space of 1 square foot. The horizontal lines show the height, and the perpendicular lines show the width, as well as the distance between each article. By a careful study of these illustrations the beginner should soon be able to arrange creditable displays.

In order to make the subject as clear as possible, units of single garments are considered first. These are followed by units of more than one article, after which units, groupings, and displays of men's clothing as well as men's clothing and accessories are illustrated and discussed.

UNITS OF SINGLE GARMENTS

21. Trousers Units.—In order to make clear the various trousers units that follow, reference is made to the **trousers diagram** shown in Fig. 9. This diagram will also serve to illustrate the different folds in men's trousers.

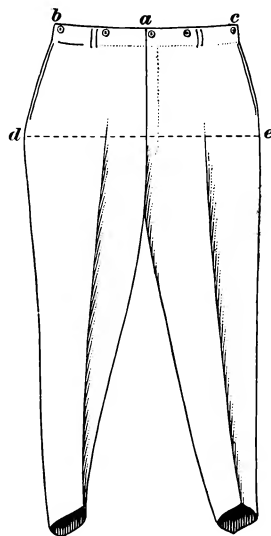


FIG. 9

The unit shown in Fig. 10 is formed by placing the trousers over the cross-rod of a **T** stand on the line *d e*. Units of this



FIG. 10



FIG. 11



FIG. 12



FIG. 13

kind can likewise be formed on the rods of regular rod fixtures. The units shown in Figs. 11 and 12, which are similar, are formed by folding the trousers so that points *b* and *c* come together at the back and then laying them over the rod on the line *d e*. The unit in Fig. 13 is formed in the same manner, but, in addition, a shoe is inserted in the leg of the trousers, as shown. The shoe used in this way creates a neat effect and serves to show off trousers to better advantage than units of trousers only.

22. Two pair of trousers are used in the unit shown in Fig. 14. One pair is folded in the same way as the trousers shown in Fig. 11 and then laid over a cross-rod stand placed on a pedestal. The other pair, in its regular stock folds, is hung over a cane so that the legs, which are slightly spread, rest on the floor. The cane is held in the position shown by means of a piece of cardboard about 2 in. \times 5 in. in size.

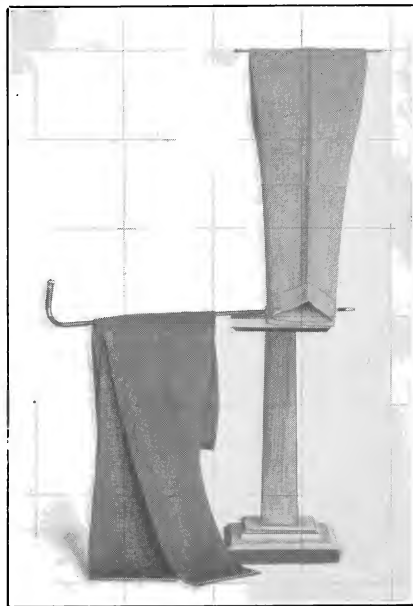


FIG. 14

This cardboard is bent around the cane and its ends are brought together and slipped under the base of the stand on the pedestal. The weight of the stand and the trousers on it serves to hold the cane in position.

23. Fig. 15 shows a neat unit of four pair of trousers. Two pair are folded in the same manner as the trousers in Fig. 11 and then hung over each end of a glass shelf that rests on a pedestal. A third pair is folded flat and laid over a cross-rod stand that rests on the glass shelf, one leg of the

trousers being brought up and over the rod, as shown. The fourth pair of trousers in this unit is draped over a flat-top haberdashery stand placed on the floor, directly in front of the pedestal. These trousers are folded flat, and the legs are drawn apart and allowed to sweep the floor, as shown.

24. Vest Units.—Waistcoats, or *vests* as they are commonly called in the United States, can be folded in various ways. In Fig. 16 is shown a unit consisting of a folded vest

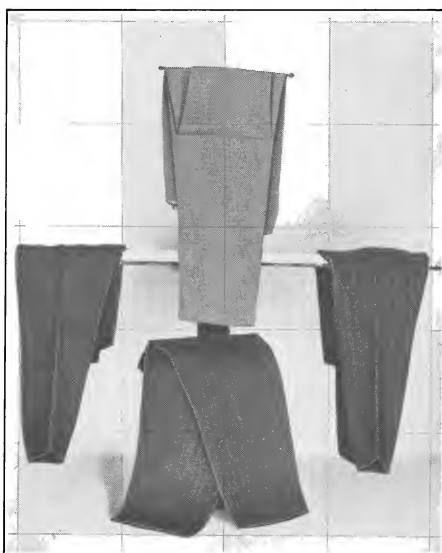


FIG. 15

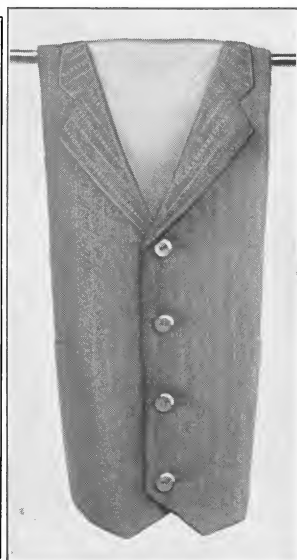


FIG. 16

laid over a fixture rod. The vest is buttoned and folded at each side before placing it on the rod.

Fig. 17 shows a unit in which a vest in the form of a *cone fold* is suspended from the standard of a stand. This style of fold is made as follows: First, place the two sides of the vest together so that they lie flat. Next, turn the back lining behind and, with the left hand, grasp the armhole at the point where the vest cloth and back lining meet. Finally, roll the collar portion downwards toward the back so that the point held in the left hand becomes the apex of the cone

and secure it in this shape by means of a pin. In a unit of this kind, the buttonhole side of the vest must be entirely out of view. In some cases, it may be necessary to pin the edge of the buttonhole side slightly back of and under the other edge to prevent it from showing. Pinning is done preferably before rolling the vest to form the cone shape.

Fig. 18 shows another neat vest unit. The vest is folded

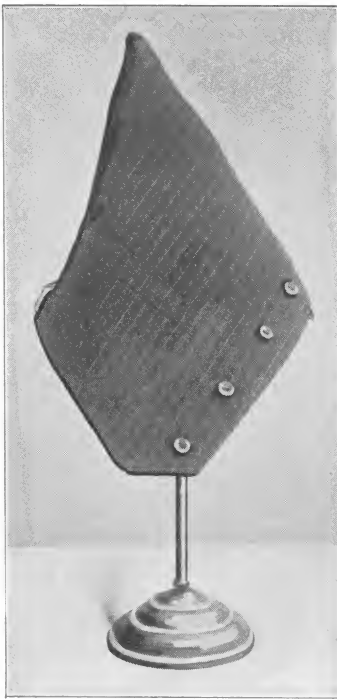


FIG. 17

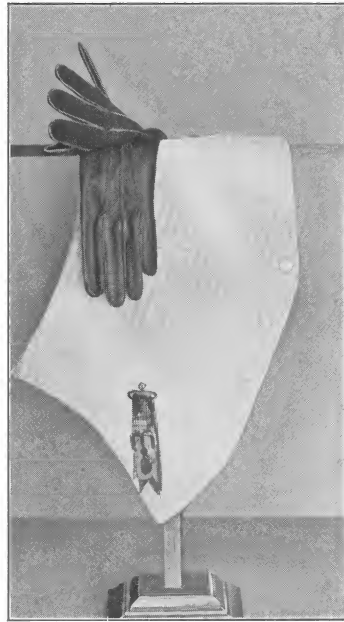


FIG. 18

flat and laid over the arm of a stand in such a manner that only the edge with the buttons is visible. The attractiveness of this unit is increased by a pair of kid gloves that rest on the stand arm and an attractive watch fob that hangs from the pocket of the vest.

25. Coat Units.—For displaying coats, papier-mâché coat forms are acknowledged to be the best, because they

serve to bring out the correct style and fit of a garment. In dressing such forms, however, care must be taken to select garments that will fit, and in many instances, as already mentioned, padding must be resorted to. In addition to such forms, cross-rod, flat-top, and hook-top stands will be found useful in arranging coat units. By a *hook-top stand* is meant one that consists of a base and a standard fitted at the top with a small hook from which a coat may be sus-



FIG. 19

pended. Instead of using regular hook-top stands, some trimmers simply insert a bulldog hook or one end of an S-shaped wire into the top of a standard. Although such arrangements serve the purpose, it is advisable to use regular stands. Several coat units in which stands are employed are shown in Figs. 19, 20, 21, and 22.

26. In the unit shown in Fig. 19, a coat is suspended by its hanger from the hook of a hook-top

stand that rests on the floor. A cane and a pair of gloves are used to make the unit attractive. The cane is held in the position shown by pushing it through the coat hanger and then turning it enough to prevent it from slipping. The gloves are simply laid over the cane, as shown.

The coat in the unit shown in Fig. 20 is also suspended by its hanger from a hook-top stand. In this unit, however, the coat is placed so as to show the back, the corners of the coat front being drawn out evenly at each side. A cane and



FIG. 20



FIG. 21

a pair of gloves are used in the same manner as those in the preceding unit. Units of the style shown in Fig. 20 are used when it is desired to show both the button and the buttonhole side of a coat. Sometimes the arrangement is varied by turning back the buttonhole side of the coat so as to show the lining.

In Fig. 21 the coat is hung from a point of the collar about 5 inches from the center instead of by its hanger. This



FIG. 22

makes a neat unit and will be found useful in arranging displays of clothing.

The coat shown in Fig. 22 rests on a cross-rod stand. A strip of cardboard about 2 inches wide is placed between the coat and the rod. This produces a flat surface on which other articles, such as the cane and the gloves in this unit, may rest. In forming such units as this, the coat must be

folded evenly before laying it over the cross-rod of the stand.

Variations of these coat units are easily produced with a little practice, but, in an endeavor to be original, the trimmer should always take care to display garments in as natural a manner as possible. Whether it be a side, a front, a back, a three-quarter, or an edge view, the garments should always be arranged gracefully. Puffing, twisting, or distorting the garments in such a way as to destroy their identity should be carefully avoided.

UNITS OF TWO OR MORE GARMENTS

27. Trousers-and-Vest Units.—Trousers and vests can be combined to form many striking units. In Fig. 23 is shown a unit of this kind. The trousers are arranged on a T stand in the same manner as those shown in Fig. 11, and over the top of them is laid a fancy vest. This vest is buttoned and folded so as to come to a point, as shown. A shoe placed in the leg of the trousers adds considerably to the unit.

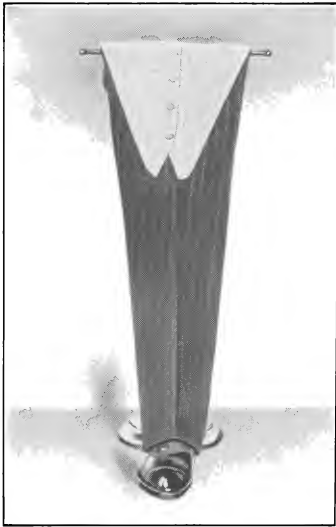


FIG. 23

Another neat trousers-and-vest unit is shown in Fig. 24. The trousers are arranged in the same manner as those in Fig. 23, but the vest, in the

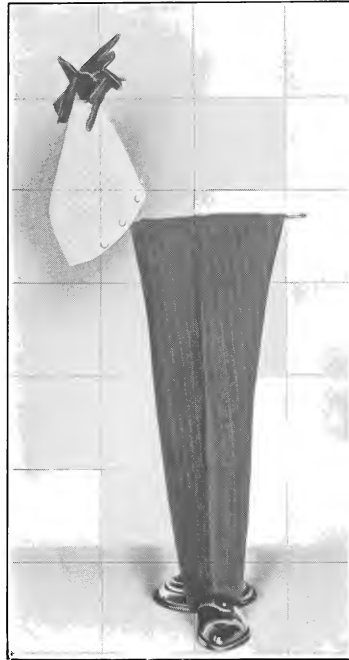


FIG. 24

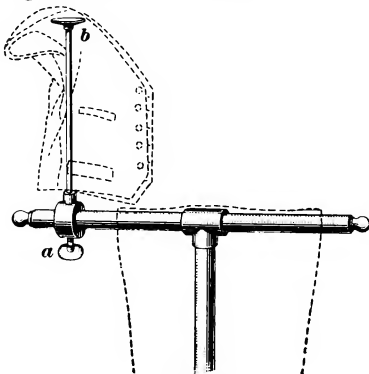


FIG. 25

form of a cone fold, is elevated above the cross-rod. To make a unit of this style, it is necessary to use an extra attachment on the cross-arm of the display stand, as shown in Fig. 25. This attachment can be secured in any position desired by means of a thumb-screw *a*. The vest is fastened to the top *b* with a bulldog hook, which is hidden by draping a pair of gloves on the vest, as shown.

28. Coat-and-Vest Units.—In addition to showing coats and vests on regular bust forms, it is possible to form

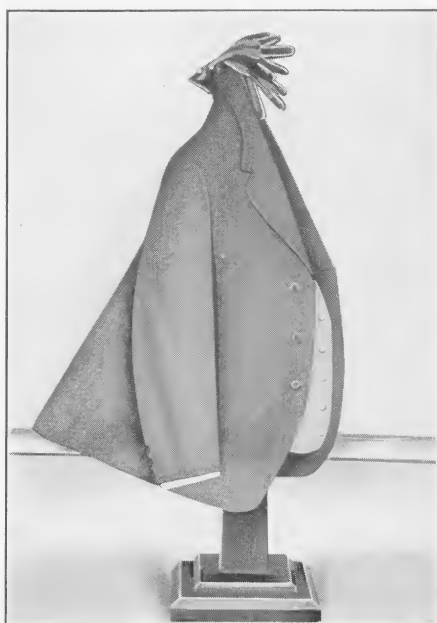


FIG. 26

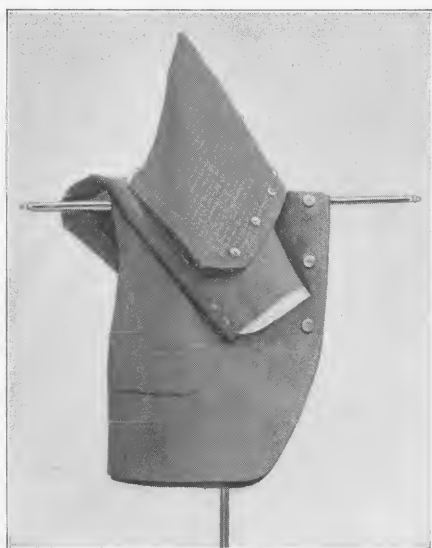


FIG. 27

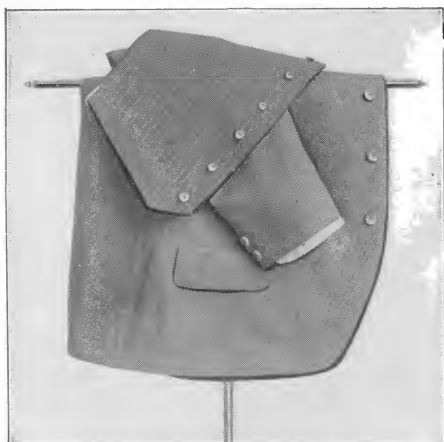


FIG. 28

so that just a small part of the vest will show. The ends of the coat hang over the edge of the glass shelf and about 6 inches below it. A cuff is inserted into the sleeve of the coat, and the unit is topped with a pair of gloves.

Two coat-and-vest units in which regular **T** stands are employed are illustrated in Figs. 27 and 28. In Fig. 27 the coat is folded so as to show only one side of it, and in Fig. 28 it is folded so as to show one side and part of the back. Both of these coats are laid over the rod on a line running from the bottom of the lapel to a point where the sleeve joins the coat. In Fig. 27, the vest in the form of a cone

attractive units by arranging such garments on stands. In Fig. 26 is illustrated a graceful unit consisting of a coat and a vest suspended from the hook of a hook-top stand that rests on a glass shelf supported by a wooden pedestal. Before hanging the coat on the stand, the vest is put inside of the coat and pinned to its lining



FIG. 29

fold is placed on top of the coat, and in Fig. 28 the vest, folded flat with the back lining behind, is simply laid over the coat. The sleeve of each coat is fitted with a cuff, as shown.

29. Two-Piece-Suit Units.—Three units made up of two-piece suits are illustrated in Figs. 29, 30, and 31. In

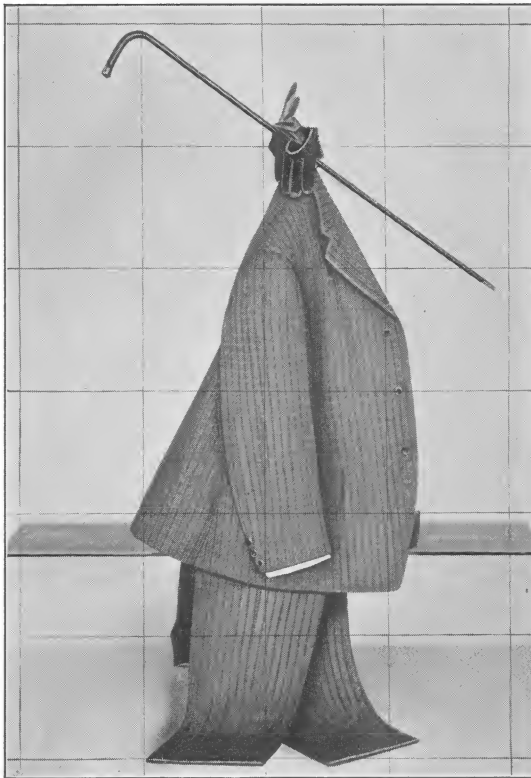


FIG. 30

Fig. 29 an ordinary cross-rod stand is used. The coat is hung from the adjusting screw of the standard, and the trousers are folded twice over the cross-rod. One leg of the trousers is allowed to hang down straight and the other one is laid on its edge and arranged so as to give height to the unit.

In Fig. 30 use is made of a glass shelf and a hook-top stand. The trousers are laid over the glass shelf and the coat is hung from the hook of the stand, which rests on the trousers. The coat is suspended in the same manner as the coat shown in Fig. 26, and the unit is topped off with a cane and a pair of gloves, which are arranged in a manner previously explained.

In Fig. 31, an 18-inch square glass shelf, a 20-inch pedestal, and a coat form are used. The trousers of this two-piece suit are laid over the glass shelf with the crease of one leg facing the front, and the coat is placed on the form, which is fitted with a shirt bosom and a collar and a tie. This two-piece-suit unit is rendered attractive by a walking stick, a derby hat, and a pair of kid gloves.



FIG. 31

A unit of this kind will be found suitable for narrow spaces.

30. Three-Piece-Suit Units.—A neat way of displaying a three-piece suit is illustrated in Fig. 32. A combination

pedestal and shelf fixture, part of which is shown dotted, and a small haberdashery stand are employed in arranging this unit. The trousers are simply laid over one end of the shelf and the coat is hung from the hook top of the combination fixture, one edge of it reaching below the shelf. The vest, which is folded flat, is laid over the small stand, which

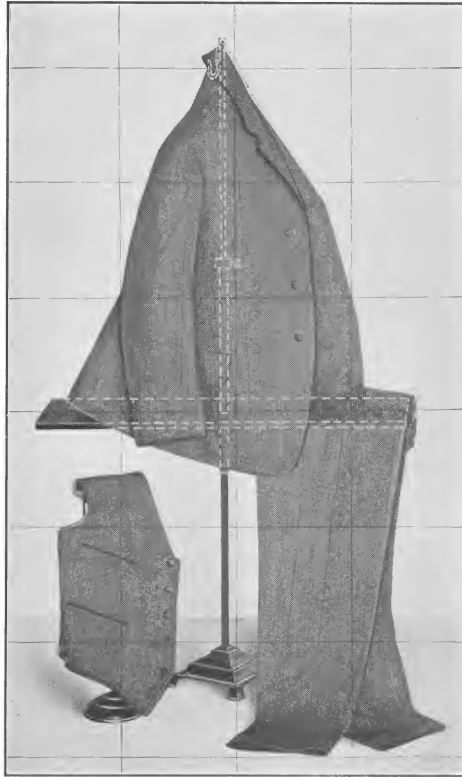


FIG. 32

rests on the floor at the left and serves to balance the unit.

31. Fig. 33 shows another way of displaying a full suit of clothes. The coat is hung from a hook top stand that rests on a glass shelf, which, instead of being supported by a pedestal, is held up by a suit case. A cuff is inserted in the

sleeve of the coat and a pair of gloves is draped on the coat collar. The vest and the trousers are at the sides of the suit case, directly under the shelf. A small cross-rod stand is used for the vest, one end of which is drawn down consider-

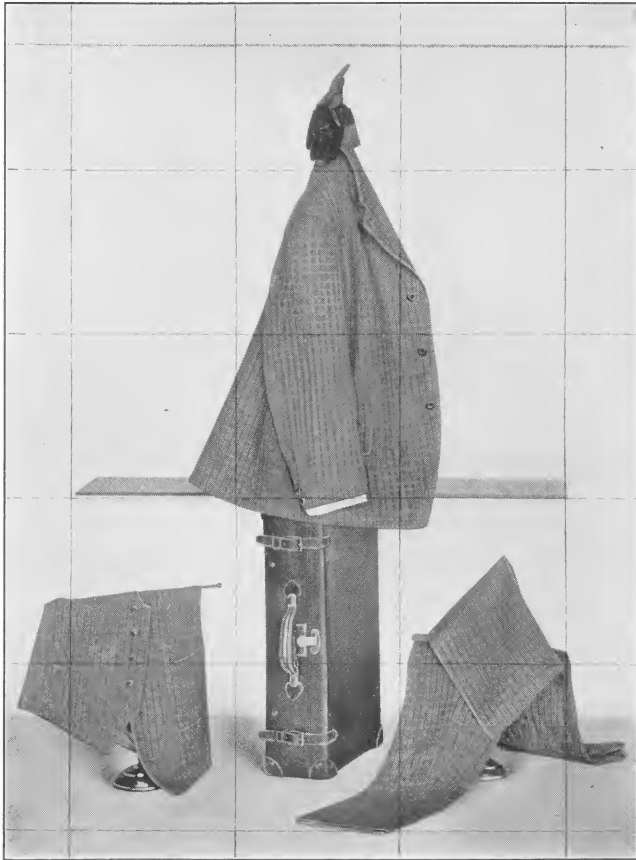


FIG. 33

ably lower than the other, and a flat-top haberdashery stand for the trousers, which are arranged in an attractive way.

32. Still another method of forming a full-suit unit is illustrated in Fig. 34. The coat and the vest are displayed

on stands that rest on a glass shelf supported by a pedestal, the coat being hung from a hook-top stand and the vest being laid over a small cross-arm stand. Both of these garments are arranged on the stands in the same manner as the coat



FIG. 34

and the vest shown in Fig. 33. The trousers are draped over a flat-top stand resting on the floor in front of the pedestal. A handkerchief, a necktie, a pair of gloves, and a derby hat are used to give a finishing touch to the unit. The manner in which these articles are placed is clearly shown in the illustration.

CLOTHING

(PART 2)

MEN'S CLOTHING—(Continued)

DISPLAYING OF CLOTHING—(Continued)

UNITS AND GROUPINGS OF CLOTHING AND ACCESSORIES

1. In displaying clothing with accessories, such as shoes, hats, canes, suit cases, collars, neckwear, socks, etc., the window trimmer has an excellent opportunity to bring out the value of men's wearing apparel. Following will be found many units and groupings of men's wear, each one of which should be given careful consideration. Many of the units can be formed on either the show-window floor or glass shelves, and by combining both the units and the groupings many attractive displays can be arranged. In some cases, however, it may not be advisable to use some units more than once or twice in an average trim, and then only as central features or when it is desired to break up a display that is too monotonous.

It may be well to mention here that rubber bands play an important part in the displaying of accessories with clothing. They can be made to hold canes, gloves, ties, etc. in all sorts of positions and at the same time be hidden from view, whereas if pins are used, there is danger of causing damage, especially if fine goods are to be displayed.

2. An excellent unit in which a suit case is utilized in displaying two pair of trousers and a fancy vest is shown in

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Fig. 1. The case is opened and placed on end, and on top of it rests a cross-rod stand, over which one of the pairs of trousers is draped. The other pair of trousers, folded flat, is hung over a strap in the body part of the suit case, and over the lid is laid the fancy vest. Such units as this will be found suitable when there is a scarcity of fixtures.

3. Figs. 2, 3, and 4 show three neat groupings in which trousers are featured. In each of these groupings the trousers are laid over **T** stands in a manner previously explained in *Clothing*, Part 1.



FIG. 1

In Fig 2, two pair of trousers are arranged on a large **T** stand that rests on a glass shelf supported by a pedestal, and on the floor, in front of the shelf, are three pair on separate stands tastefully arranged. Shoes are inserted in the legs of the trousers on the floor, and in front of them are two shoes supported by small stands known as *heel rests*. To balance this simple grouping, a regular 18-inch hat stand with a

derby hat is placed on each end of the glass shelf.

In Fig. 3, four pair of trousers are used. One pair is laid over a stand that rests on a glass shelf, and three pair are on separate stands arranged on the floor in a manner similar to those shown in Fig. 2. Three fancy vests in the form of a cone fold are displayed on small stands in front of the trousers, a handkerchief with a border being artistically draped on top of each unit. A soft hat on a stand placed at

one end of the glass shelf and a similar unit on the floor increase the attractiveness of this grouping wonderfully. A show-card calling attention to the fit and the price of the trousers is also placed in front of the hat stand on the floor.



FIG. 2

Only one pair of trousers is used in the grouping shown in Fig. 4. These trousers stand in the foreground and are draped with a fancy vest, in the armhole of which is neatly tucked a handkerchief with a border. Directly behind this

unit, resting on a glass shelf, is a bust form fitted with a shirt, a collar and tie, and a fancy vest. Still another fancy vest is employed in this grouping. It is draped on a small

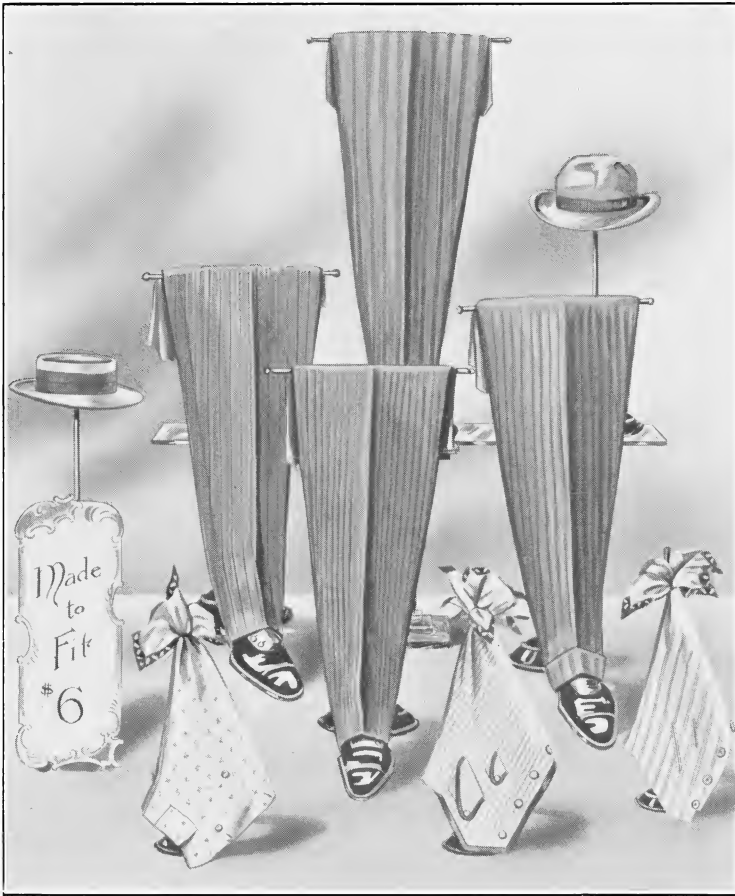


FIG. 3

stand that is placed on the glass shelf. On the floor are two derby hats arranged on small hat stands.

By using a grouping like the one shown in Fig. 4 as a center and then placing a grouping similar to that shown in Fig. 2 or Fig. 3 at each side of it, an excellent window display of

trousers will be secured. Many fine displays can be made if the trimmer will exercise judgment in the use of one style of unit or grouping, or in selecting those which will look well when combined in a show window or a show case. Canes, gloves, shoes, vests, hats, and belts may be shown together



FIG. 4

in an exhibit of trousers, but judgment should at all times govern a display of this kind.

4. Figs. 5, 6, and 7 show units in which two-piece suits are displayed with accessories. The stand arrangement and the method of displaying the suit and the cane and gloves

in Fig. 5 are identically the same as in one of the units shown in *Clothing*, Part 1. In addition, a fancy vest is shown at one end of the glass shelf and a bunch of collars at the opposite end. The vest is draped on a flat-top haberdashery stand, and on top of it is placed a tied four-in-hand. Over the bunch of collars is laid an untied four-in-hand, the ends of which hang gracefully over the edges of the glass shelf.



FIG. 5

In Fig. 6, the coat is placed on a bust form that stands on the floor. Back of it is a glass shelf that supports a **T** stand on which rest the trousers, which are folded over once, as shown. On the exposed end of the glass shelf is laid an umbrella, and underneath it is a wash vest laid on a haberdashery stand. The umbrella and the vest give an artistic touch to this unit.

The two-piece-suit unit shown in Fig. 7 illustrates how an umbrella or a cane may be made to serve as a fixture arm. The coat is suspended from the hook of a hook-top stand that rests on a pedestal. This stand, together with the coat, serves to brace the umbrella, which is secured by means of cardboard, as previously explained. The trousers of the suit are laid over the umbrella, and on the floor, near the base



FIG. 6

of the pedestal, is a fancy vest draped over a small flat-top stand. A fancy handkerchief and a pair of gloves are also used in this unit to add to its attractiveness.

5. In Fig. 8 is shown an excellent grouping of two units made up of two-piece suits and accessories. The suit in the unit at the right is arranged on a **T** stand. One sleeve of the coat is brought back, as shown, and on the coat is laid a fancy

vest draped with a necktie. On the floor is a soft hat supported by a low hat stand. This stand also serves to hold an umbrella, on which is draped a pair of kid gloves. In the unit at the left, which is nearer the front than the other unit, the coat is hung from the hook of a hook-top stand that rests on a glass shelf supported by a suit case placed on end. A bunch of collars and a tie are laid on one end of the glass shelf, and on the other end are arranged an umbrella and a soft hat on a hat stand.

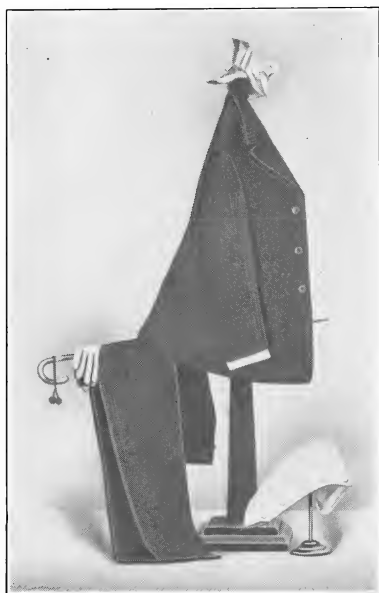


FIG. 7

The trousers are laid over a small flat-top stand located on the floor near the suit case, and a fancy vest, in one pocket of which is stuck a handkerchief, is laid on a flat top stand at the left of the case. Results equally as good as shown here can be obtained by grouping similar units.

6. Two units of three-piece suits and accessories are shown in Figs. 9 and 10. In the arrangement illustrated in Fig. 9, the glass shelf rests on the pedestal about one-third off its

center, being counterbalanced by the weight of the coat form on which the coat is displayed. In addition to the coat, a cluster of collars and neckwear arranged on a hat stand with a cup-shaped top rests on the glass shelf. The trousers of the suit are placed on the floor. One leg is stretched out flat and the other leg is draped over a flat-top haberdashery stand. The vest, in the shape of a cone fold, is placed on top of the leg on the stand. The unit is completed by a derby hat, on the rim of which is draped a pair of gloves. The hat rests on the floor, at the right of the pedestal.

Practically the same merchandise and fixtures used in Fig. 9 are employed in the unit shown in Fig. 10. The glass shelf, however, rests on a taller pedestal and the arrangement differs considerably. The coat form stands on the center of the shelf, the trousers are draped from one side of the shelf to the floor, and the vest is laid over a small **T** stand on the opposite side of the glass shelf. The derby hat is supported by a small hat stand placed near the trousers, on the shelf, and the gloves are laid on the trousers, hiding the base of the hat stand. The cluster of collars and neck-



FIG. 8

ties are arranged on a small stand located on the floor near the pedestal. A neat show-card at the right serves to balance the unit and thus render it attractive.

These two units serve well to illustrate how merchandise of the same kind can be grouped to form units that appear entirely different.

7. Figs. 11 and 12 show two groupings that differ only so far as the arrangement is concerned. Practically the same fixtures and merchandise are displayed in each grouping.

In Fig. 11, a coat is exhibited on a form that rests on a glass shelf supported by a metal pedestal. A pedestal of this kind can be formed by inserting a standard with a small base into the telescoping standard of a larger base, although the better plan is to use a regular metal pedestal, because it is not likely to be so top-heavy. A full bunch of collars and



FIG. 9

several tied four-in-hands are placed on top of an empty box that rests on the glass shelf. Directly in front of this box is a regulation cane holder with an adjustable diamond-end arm, over which is hung a bunch of collars and a four-in-hand, one end of which reaches the floor. A cane is placed

in the holder and underneath it is draped a pair of kid gloves. In the foreground is a shoe on an oval-top shoe stand, and behind the shoe is a shirt laid on a small cross-rod stand. A suit case at the right supports a pair of trousers, and a hat



FIG. 10

supported by a regular hat stand, a vest, and a pair of suspenders complete the grouping. The vest is laid over a small **T** stand, and the suspenders are in a box leaning against the stand that supports the shirt.

The fixture arrangement in Fig. 12 is similar to that in Fig. 11. The coat is shown in the same position, and the cane stand and suit case are in the same place. The shoe and the vest, however, are moved to one side; the box of sus-



FIG. 11

penders rests against the suit case; and the bunch of collars and box rest on the suit case instead of on the glass shelf. The trousers are hung over a cross-rod stand and a pair of half-hose is shown instead of the shirt.

8. Figs. 13 and 14 show two more groupings that are similar to each other. The main fixtures in each grouping are the two glass shelves. One of them, supported by a tall



FIG. 12

metal pedestal, is located in the rear of each grouping and runs parallel with the window; the other, which is held up by a low metal pedestal, is located at the right side and is placed diagonally with the window.

In Fig. 13, a bust form dressed with a sack coat stands on the tall shelf, and on the low shelf is a coat suspended from the hook of a hook-top stand. With the coat on the form are shown a cane and a derby hat, and with the other



FIG. 13

coat, an umbrella and a pair of socks, these articles being placed on the glass shelves. A cane and a pair of gloves are also shown at the top of the latter unit, being secured in a manner previously described. A cane holder supporting a

cane stands in front of the tall shelf. On the cane are draped two four-in-hand ties, and on the fixture is hung a bunch of collars. Near the cane holder is a stand with two swing arms. A pair of folded trousers is laid over the upper arm



FIG. 14

and a pair of gloves is draped from the lower one. To balance the display, a suit case on end is placed at the left side of the grouping. On this case is an empty collar box on which is laid a bunch of collars. A handbag is placed on the floor near the center of the grouping, as is also a covered

hosiery form, the standard of which is draped with a sock. Resting on the floor at the left of the hosiery form is a patent-leather shoe, and at the right of this form is a small flat-top stand that supports a small case containing two flasks. A



FIG. 15

tall hat stand on which is displayed a soft hat stands at the right of this, and against it leans a box of suspenders. Another box of suspenders lying on the floor completes the grouping.

In Fig. 14, the coat and hook-top stand are placed on the tall shelf and the coat on the form on the low shelf, which in this grouping is draped with three pair of socks. The hat stand with the soft hat occupies the same position as the



FIG. 16

cane holder in Fig. 13. The cane holder is placed toward the left of the center, and the cane is draped with a handkerchief and a tied four-in-hand. The unit of trousers occupies the same position as the suit case in the preceding grouping,

and in addition a cane rests against the trousers. In front of the hand bag on the floor are two small stands neatly draped with neckwear. The hosiery unit is in the same place as the one in Fig. 13, and in about the position occupied by the trousers in Fig. 13 are two shoe stands supporting shoes.

9. Figs. 15 and 16 show two similar groupings in which three glass shelves supported by metal pedestals are the principal fixtures. The central shelf, which is the tallest, runs horizontally with the show window, and the other two, which are of equal height, are placed diagonally, as shown. Both the central and the left-hand shelf in each grouping support a ring-top stand, from which is suspended a coat, in the hanger of which is fastened a cane. A small hat stand also rests on the central shelf, a derby being displayed on the stand in Fig. 15 and a soft hat in Fig. 16. On the right-hand shelf in Fig. 15 is a coat on a bust form and on the same shelf in Fig. 16 is a pair of trousers laid over a **T** stand, while in the center of the grouping shown in Fig. 15 is the pair of trousers and in the center of Fig. 16 is the coat form and coat. A hat rests on the tall hat stand behind the trousers in Fig. 15, and in Fig. 16 a pair of gloves is draped on the stand. The remainder of the display in Fig. 15 consists of a small grip, a draped hosiery form, a shoe stand supporting a shoe, and a flat-top stand over which is draped a pair of gloves. In addition to these small units, a full bunch of collars in an open box is used in the grouping shown in Fig. 16. All of these small units are placed so as to add to the attractiveness of each grouping.

10. Figs. 17 to 21, inclusive, show a series of five groupings in which the main fixture arrangement is uniform. It consists of three glass shelves supported by three pedestals of different heights and three cane holders of different heights. The shelves are placed diagonally and have the appearance of steps, and the cane holders stand in front of the shelves. A cane is inserted in the hooks of each cane holder, and a coat form dressed with a coat stands on each shelf except



FIG. 17

the central one in Fig. 17, which supports a form dressed with a fancy vest, and the central one in Fig. 18, which supports a hook-top stand from which a coat is suspended. In addition, a box supporting a bunch of collars rests on the

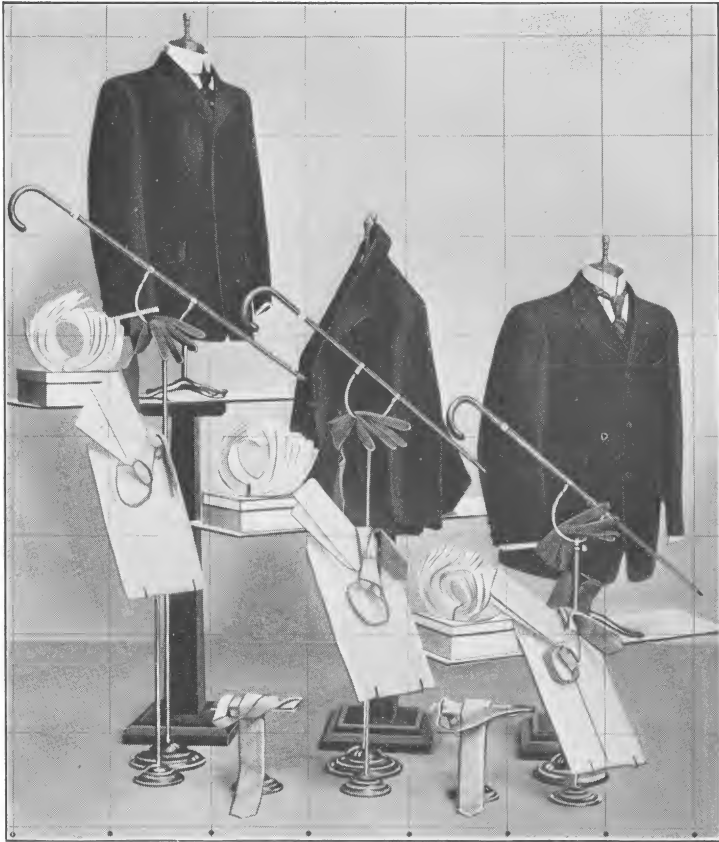


FIG. 18

front end of each glass shelf. The remainder of each grouping is made up of different merchandise. In Fig. 17, gloves are draped in the cane holders and fancy vests neatly arranged on T stands are shown in front of the other merchandise. Gloves are also draped in the cane holders in Fig. 18, but

stiff shirts arranged on shirt easels, in step fashion, are shown in front. A pair of cuffs is stuck in the neckband of each shirt and over them is also laid a tied four-in-hand. Between each shirt unit is a small flat-top stand on which is draped

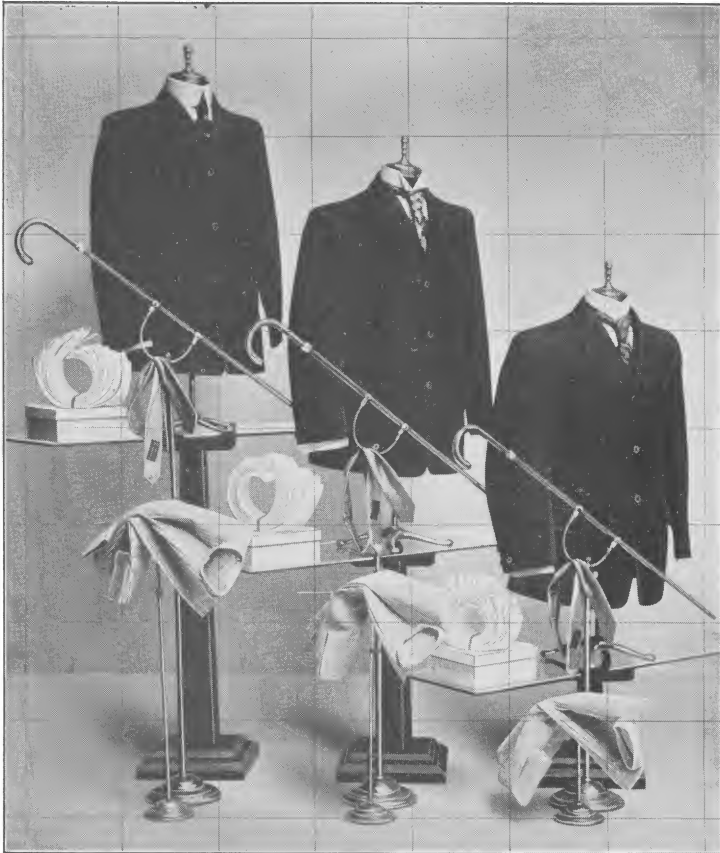


FIG. 19

a necktie. In Fig. 19, neckwear is placed on the cane holders, and on each of the three stands in front of the cane holders is a soft shirt. In Fig. 20, hosiery and shoes are neatly arranged in front of the clothing display, and neckwear is draped in the cane holders. In Fig. 21, the last of the series,

three pair of trousers and three vests are shown on stands in front of the other merchandise, and gloves are draped in the cane holders.

11. Fig. 22 shows an excellent grouping of clothing, hats, gloves, shoes, and canes, and Fig. 23 shows the fixture

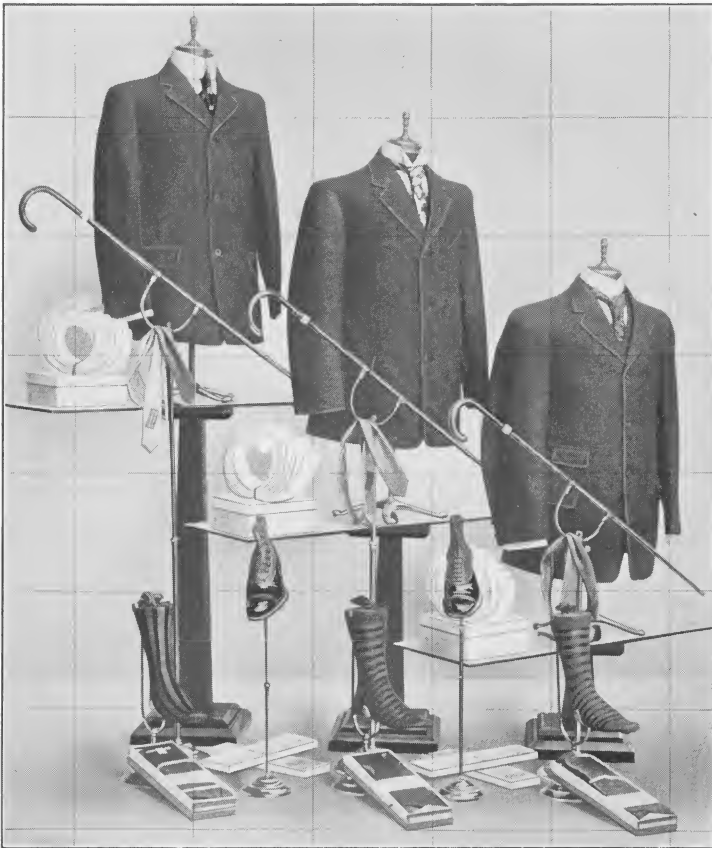


FIG. 20

arrangement for it. In the rear are two glass shelves supported by pedestals, and on each one rests a combination stand *a*. As shown in Fig. 22, a coat, a derby hat, a cane, and a pair of gloves are displayed on each of these stands.

In the center of the grouping is a stand *c* provided with an attachment *b* for holding out the shoulder of a coat. A coat, a pair of gloves, and a cane are displayed on this stand. A regular **T** stand is placed at each side, and on these are shown trousers and vests. Another stand located near the



FIG. 21

large pedestal completes the fixture arrangement. On this is laid a fancy vest. The remainder of the grouping consists of two pair of shoes and a cane, which are placed on the floor, as shown.

12. Overcoat Groupings.—In Figs. 24 and 25 are shown two groupings, the main object of which is to bring out overcoats. As will be observed, canes, hats, gloves, mufflers, and leather goods are the articles that can best be combined with overcoats. The grouping shown in Fig. 24 is particularly forcible. At the rear of it an overcoat with a fur collar and lining is placed on a bust form dressed with a coat and a collar and tie. At the right of this unit is a

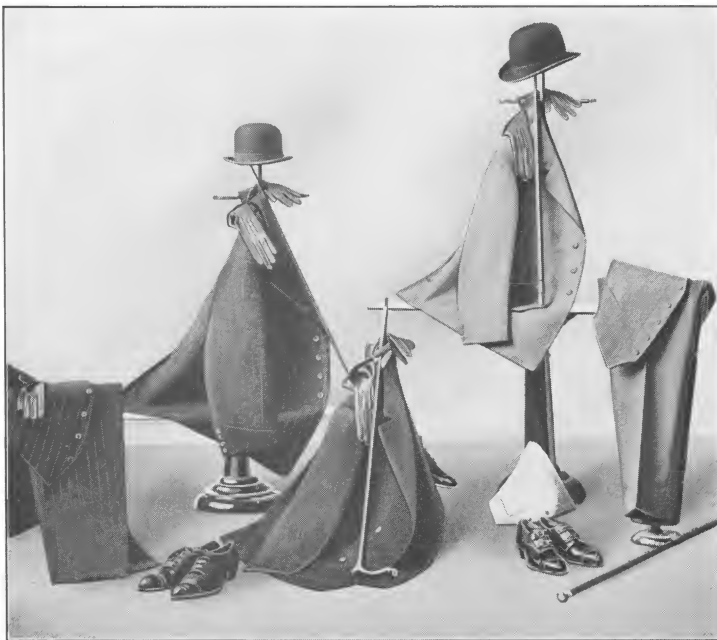


FIG. 22

similar overcoat suspended from the hook of a hook-top stand. The bottom of this coat gracefully sweeps the floor, one side being drawn out so as to show the lining. In front of the taller unit is a small leather case, on top of which rests a hat stand supporting a silk hat and a pair of kid gloves. Near this case is a stand on which is laid a white muffler with a black muffler puffed on top. Two canes are also used in this grouping. One of them rests against the

leather case, and the other is fastened in the hanger of the overcoat on the hook-top stand.

Only one overcoat is displayed in the grouping shown in Fig. 25. This coat is of the same style and is arranged in the same manner as the coat shown on the form in the preceding grouping. In front of this overcoat unit is a fur cap supported by a hat stand, and in front of this is a leather case placed diagonally. A muffler is neatly draped on top of the case, hiding the standard of the hat stand. At the right

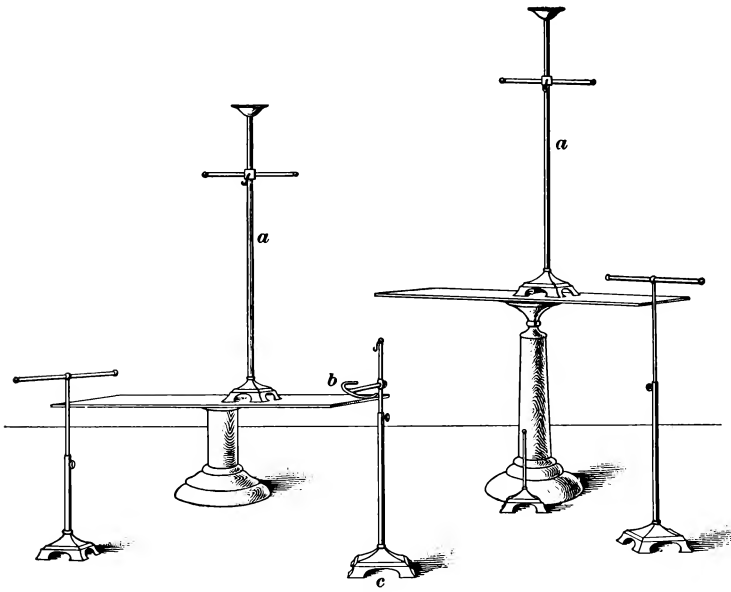


FIG. 23

of the overcoat unit is a suit case placed on end, and in front of this case is a hat stand, on which is placed a derby hat. A pair of gloves is also shown on this stand, being suspended from the adjusting screw of the standard. At the right of this is a fancy vest neatly arranged on a small T stand.

13. Fig. 26 shows a grouping that will serve to illustrate one method of displaying an overcoat with other clothing

and accessories. The overcoat is placed at the left of the grouping, being suspended from a hook-top stand and having its bottom draped gracefully on the floor. Two sack coats are also shown in this grouping. One coat is hung on a hook-top stand that rests on a glass shelf located in the center of



FIG. 24

the trim, and the other is placed on a bust form located on the floor, at the right of the display. In addition to the coat, a small case holding two flasks and a cane draped with a necktie are placed on the glass shelf. Behind the coat-form unit is another glass shelf. On it are displayed a pair of trousers and an umbrella. The trousers are laid over a

T stand and the umbrella is laid on the shelf. Underneath the umbrella is a vest draped on a **T** stand that rests on the



FIG. 25

floor. Two hat stands and a **T** stand are located near the overcoat unit. A derby hat is placed on one hat stand and a soft hat on the other, and a muffer and a pair of gloves are

draped on the **T** stand. Near the central glass shelf is a shoe stand supporting a shoe, and leaning against the metal pedestal is a small grip. On the floor in front of this grip is a shoe, and through the handle of the grip is slipped a walking stick.

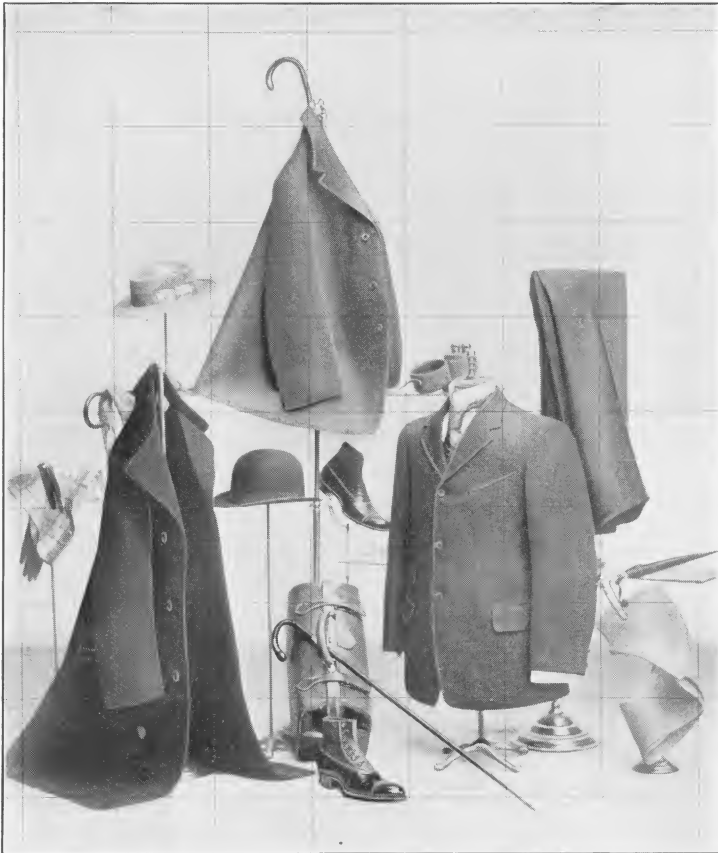


FIG. 26

14. Groupings With Furniture Utilized as Fixtures.—As has been mentioned elsewhere, furniture can often be used with good results in clothing displays if care is taken to select appropriate pieces. The articles of furniture

most suitable for clothing displays include hall racks, hall trees, odd chairs, tables, and pedestals. These should be of a finish that will harmonize with the surroundings. For displays of summer clothing, for example, matting-covered



FIG. 27

furniture can be used with good taste. Figs. 27 and 28 show two groupings of clothing and accessories in which a hall rack fitted with a round mirror is utilized as a fixture. This piece of furniture occupies practically the same position in each grouping.

In Fig. 27 a soft hat is hung on one of the hall-rack hooks and a stiff shirt draped with a necktie rests on an easel that stands on the shelf. Two glass shelves, one supported by a low pedestal and the other by a high one, are utilized to



FIG. 28

support two forms dressed with coats. In front of them are three cane holders on which canes and gloves are displayed, and between two of these holders is another stiff-shirt unit. Near the cane holders are three small **T** stands over which

vests are laid, and on the floor between these stands are two boxes supporting two bunches of collars.

In Fig. 28, the hall rack and the glass shelves are arranged in practically the same manner as those in Fig. 27. Instead



FIG. 29

of a shirt unit, however, a small flask is placed on the shelf of the rack, and in addition to coats small articles of leather goods are arranged on the glass shelves. In the center of the grouping is a suitcase on end. At one side of it

is a small grip, and at the other, a leather hat box. In front of the suit case is a hat stand on which is placed a soft hat, and in front of it is a vest laid over a **T** stand. Near the base of each pedestal is a cane holder that supports horizontally a cane draped with three four-in-hand ties. In the foreground are three bunches of collars, two of them being laid on boxes and one being supported by a stand. Between the collar units are two hosiery forms covered with fancy socks. These forms are supported by hosiery-form holders.

Each of the groupings shown in Figs. 27 and 28 may be considered as an excellent example of correctly placed merchandise. Such displays, as has been mentioned elsewhere, can be changed to fit any size of show window or show case by spreading them out or condensing them. For extra-large spaces, other units can be added so as to enlarge the display.

15. Displaying of Smoking Jackets and Bath-Robes.—Fig. 29 shows a grouping that will serve to illustrate how bathrobes, smoking, or house, jackets, and accessories may be displayed. Two pieces of furniture are used in this grouping. At the rear is a hall rack, on the hooks of which are hung a soft hat and a smoking jacket, and in the center of the display is a small table, on which are laid a cane and several smokers' articles. Behind the table is a glass shelf supported by a wooden pedestal. On this shelf are displayed a smoking jacket suspended from a hook-top stand, a collar-and-cuff box supported by a small stand, and a small leather case fitted with two small bottles. At the right of this table are several hosiery forms covered with fancy socks, and at the left are a pair of bathroom slippers and a box on which is laid a bunch of collars. At the extreme left of the grouping is a bathrobe unit. The bathrobe is suspended from the hook of a hook-top stand and spreads out gracefully on the floor.

Some of the other clothing units should serve to bring out ideas for other displays of smoking jackets and bathrobes. In fact, by changing some of the units in several of the clothing groupings, excellent displays will result. It may be well to

mention that smokers' articles may be used to advantage in displays of smoking jackets; also, displays of bath robes can be rendered attractive by using such articles as sponges, bath brushes, soap, bath towels, bath slippers, and toilet articles of various kinds.

16. Displaying of Formal and Informal Dress Clothes.—In the displaying of dress clothes, the trimmer should strive to produce arrangements that are simple and uniform. The very plainness of the garments used for formal afternoon functions and both formal and informal evening affairs invest them with a certain amount of dignity that expresses the truest elegance in dress. Although fashion may dominate or sway the styles of other garments in varying degrees from season to season, the correct standard for men's evening clothes, through tradition and custom, remains unalterably the same and is strictly adhered to. As a matter of fact, so fixed are the governing rules for evening dress, that, in society, the man who deviates from them in the least degree shows lack of good breeding. In view of this fact, the trimmer should be careful to display the proper accessories with both afternoon and evening clothing, being governed largely by the correct-dress chart previously referred to.

17. Four groupings of men's dress clothes are shown in Figs. 30 to 33. These should serve to give a good idea of the methods of displaying men's dress clothes and also suggest other ideas for trims along this line. In addition to showing merchandise, these groupings will serve to give additional ideas in regard to the use of furniture in displays.

In Fig. 30 a glass shelf resting on a pedestal of medium height and an oval-shaped wooden shelf placed on a low pedestal are used as fixtures. On the shelf are shown a Tuxedo coat and a pair of trousers. The coat is suspended from the hook of a hook-top stand, and over the coat collar is laid a pair of gray gloves. The trousers are simply folded flat and laid over the shelf, the legs being drawn apart slightly and allowed to rest on the floor. On the oval-shaped shelf

is a full-dress vest supported by a flat-top haberdashery stand. A silk hat is laid on top of the vest and a cane is placed underneath it. A pair of patent-leather pumps on the floor near the tall pedestal completes this attractive grouping.



FIG. 30

In Fig. 31, a fancy table and a fancy chair are used to add to the attractiveness of the grouping. On the table is placed a unit consisting of a silk hat, a full-dress vest, and



a cane. The hat is supported by a regular hat stand and the vest by a small **T** stand. In front of the chair is a bust form dressed with a shirt, a collar, and a bow tie and a full-dress vest and a dress coat, or *swallow-tail*, as such a coat is



FIG. 32

commonly called. Between this unit and the table is a unit consisting of a pair of trousers, a vest, and a pair of gloves laid over a **T** stand. A cane with its handle on the floor leans against the trousers. In front of this unit is an opera hat on a hat stand, and arranged on the floor in the fore-

ground are a vest, a pair of pumps, a pair of gloves, and a full-dress shirt, over which is draped a gray silk muffler.

In Fig. 32, a hall rack forms the central feature. On its hooks are placed a cane and a pair of gloves, and on its seat



FIG. 33

are a hat stand supporting an opera hat and a shirt easel supporting a shirt. At the right is a hall tree, from one hook of which is hung an overcoat with a cane pushed through its hanger. At the left is a glass shelf supported by a metal pedestal. On this shelf are a swallow-tail coat hung from

the hook of a hook-top stand and an evening-dress muffler. On the floor in front of the hall rack stand a suit case on end, a leather hat case, a cane-and-shoe unit, and a unit made up of a handkerchief, a bunch of collars, and a string tie laid over a small flat-top haberdashery stand.



FIG. 34

The same style of hall rack is used in Fig. 33. A cane and a pair of gloves are laid over the hooks of the rack, and a white shirt is supported by an easel resting on the seat. A frock coat on a bust form is placed at the left of the hall rack, and at the right of the rack is a glass shelf supported by two metal shelf holders, one near each end. On this shelf are

arranged a bust form dressed with a Tuxedo jacket, a hat stand with a silk hat, another small stand with a black string tie, a walking stick, and a stand supporting a handkerchief and necktie, with a full-dress shirt protector resting on the base of the stand. On the floor in the foreground are a suit case, a cane, a shirt, a shoe unit, and a collar-and-tie unit. The shirt rests against one of the shelf supporters and the cane against the suit case, and two small flat-top stands are used to support the shoe and the collars and necktie.

18. Wax Figures in Clothing Displays.—Clothing trims in which display forms fitted with wax heads and arms—usually referred to as *wax figures*—are used can be made productive of good results if care is taken to pose the figures in a lifelike manner. Fig. 34 shows a grouping of clothing and accessories in which a wax figure is employed. The figure, which stands in the center of the grouping, is dressed with a Tuxedo suit. One hand is put behind the back and the other rests on a small table at the left of the grouping. On the table top are arranged a white shirt and a black string tie, a silk hat, a pair of gray kid gloves, a cane, and a muffler, and underneath the table is placed a full-dress white vest. In front of this vest, resting on the floor, is a bunch of collars and a tie. At the right of the grouping is a chair on which is laid an overcoat and a soft hat. A pair of shoes and a box of hosiery are placed under the chair, and back of it is a straw hat supported by a hat stand. This arrangement is simple and easy to install, and is suitable for a compartment trim or the central unit of a window display in a large show window.

19. Fig. 35 shows a grouping of automobile clothing and automobile sundries in which use is made of a wax figure. The figure stands at the left of the display and is posed in a natural manner. It is dressed with an automobilist's overcoat and a pair of driving gloves. On the head is placed a cap, and over the eyes is placed a pair of goggles, giving the figure the appearance of an automobilist. At the right of the display is a unit consisting of a short coat suspended

from the hook of a hook-top stand that rests on a glass shelf supported by a pedestal covered with dark material. In addition, an automobile horn is fastened to the top of the hook-top stand, an automobile lamp is placed on the glass

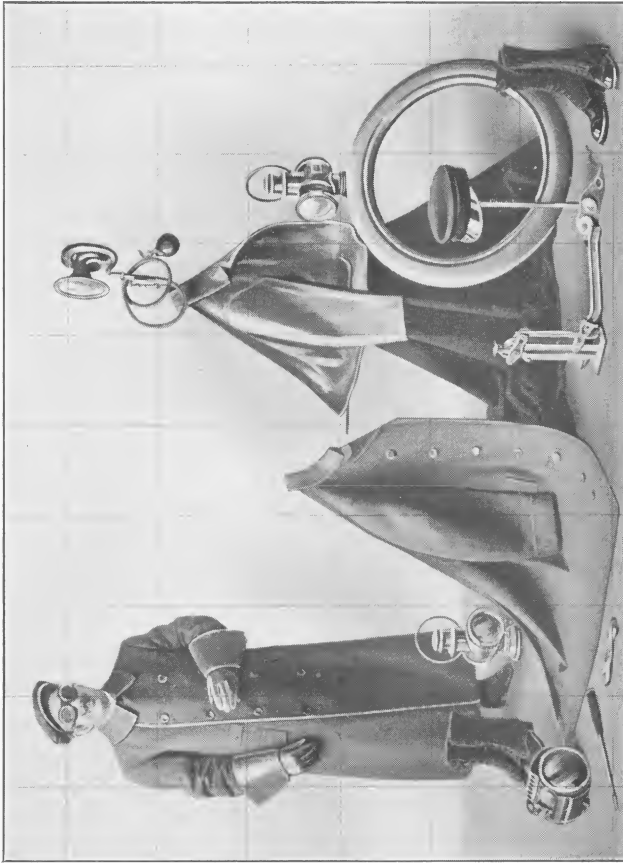


FIG. 35

shelf, and a tire leans against the shelf. Between this unit and the dressed figure is another overcoat. It is hung from a hook-top stand and is spread on the floor, as shown. The remainder of the display consists of automobile sundries,

a cap, and a pair of high-top shoes. All of these articles are arranged on the show-window floor in an artistic manner. Displays of this kind seldom fail to attract the attention of automobilists.

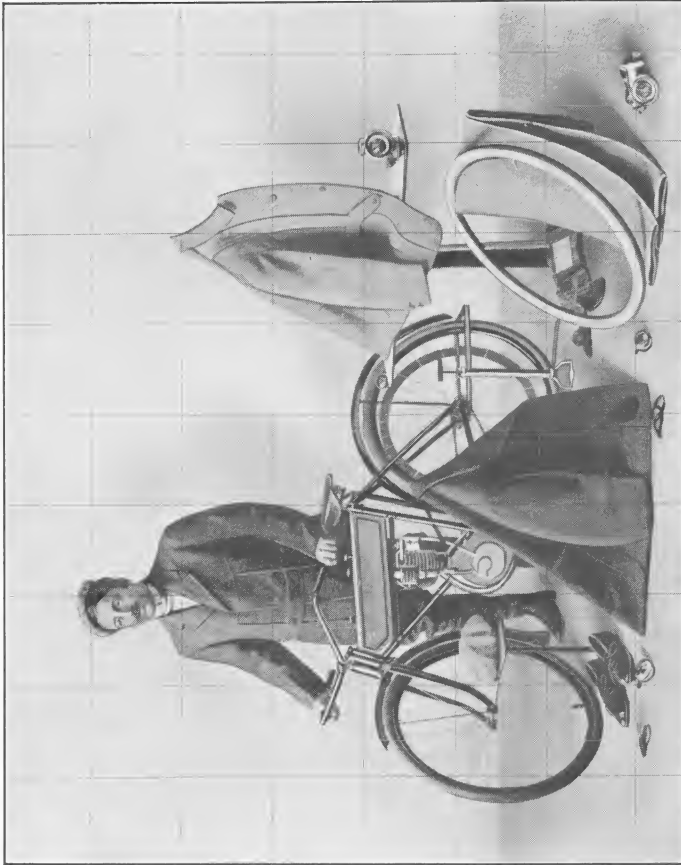


FIG. 36

20. Fig. 36 shows a grouping of bicycle or motorcycle clothing suitable for a compartment trim or the central unit of a larger display. The main feature of this grouping is a motorcycle and a wax figure dressed in bicycle clothing.

This unit is at the left of the grouping. At the right is a glass shelf on which a coat is displayed, and near this unit is a pair of trousers laid over a **T** stand. In front of the motorcycle is a coat suspended from a hook-top stand that rests on the floor. The remainder of the display consists of motorcycle sundries, a pair of slippers, a cap, and a pair of bicycle stockings. All these, with the exception of the lamp on the glass shelf, are neatly placed on the floor.

21. Wax figures posed in some special manner, as illustrated in Figs. 37, 38, and 39, are always a sure means of attracting attention to a display of clothing.

Fig. 37 shows a business scene in which four figures are grouped in such a way as to bring out business suits to their best advantage. This display should be studied carefully, as it will aid the ambitious beginner in regard to the method of arranging figures, not in a lifeless way, but in positions that show an easy pose. It will also serve to give an idea of a suitable background and setting for other displays along this line.

Fig. 38 illustrates a drawing-room scene in which two wax figures dressed with evening clothes are gracefully posed in front of a bank of palms and ferns. This suggestion shows the garments at their very best. Other clothing can be displayed on regular display fixtures, on forms, or on suitable pieces of furniture placed on either side of this admirable display.

Fig. 39 shows three forms dressed with three styles of suits and one style of overcoat tastefully grouped in a show window fitted with a neatly paneled background. Each figure holds a walking stick in a position different from the others, and in addition a newspaper is held in the hand of one figure. The furniture is well placed in front of the background, and the entire arrangement is one suggestive of refinement. To make a larger display, other forms neatly posed could be placed at the sides of this grouping.

22. Livery Display.—Fig. 40 shows a compartment trim in which men's livery and accessories are displayed in an

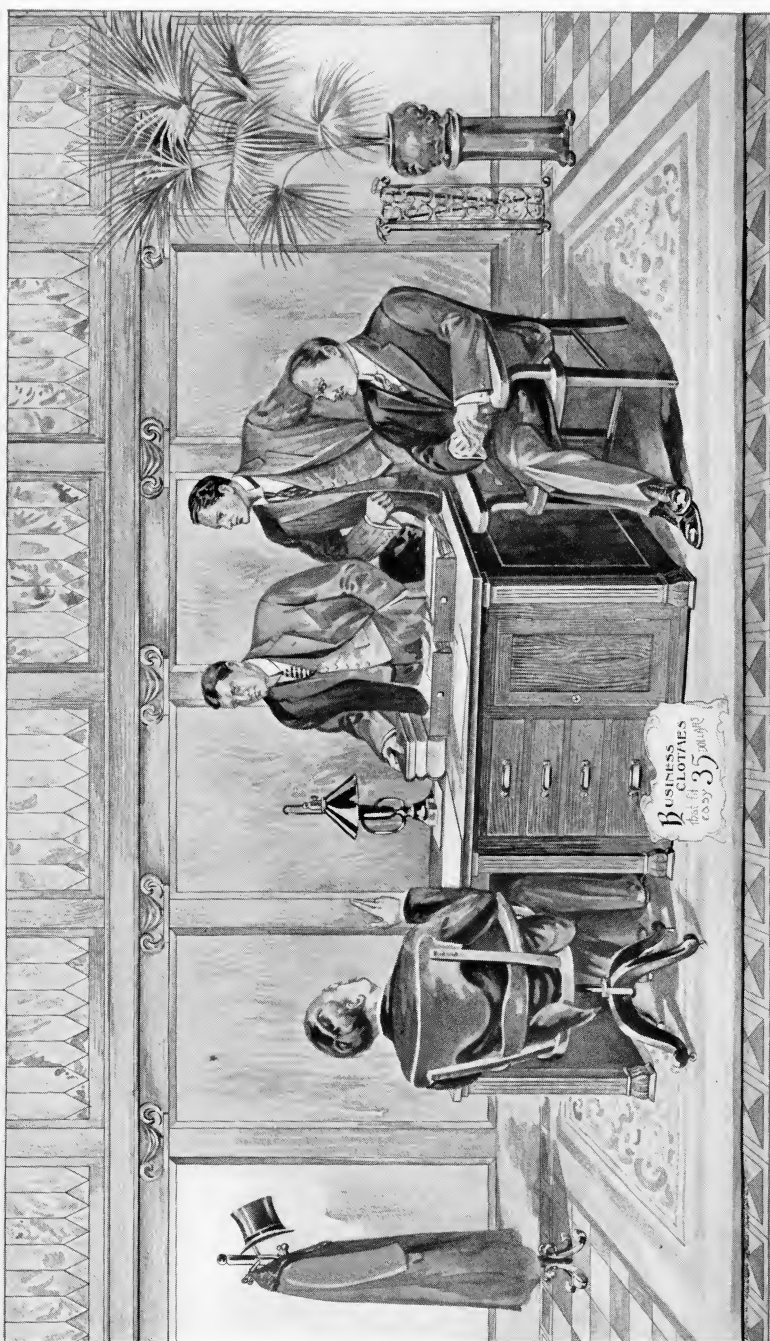


FIG. 37



FIG. 38



FIG. 39

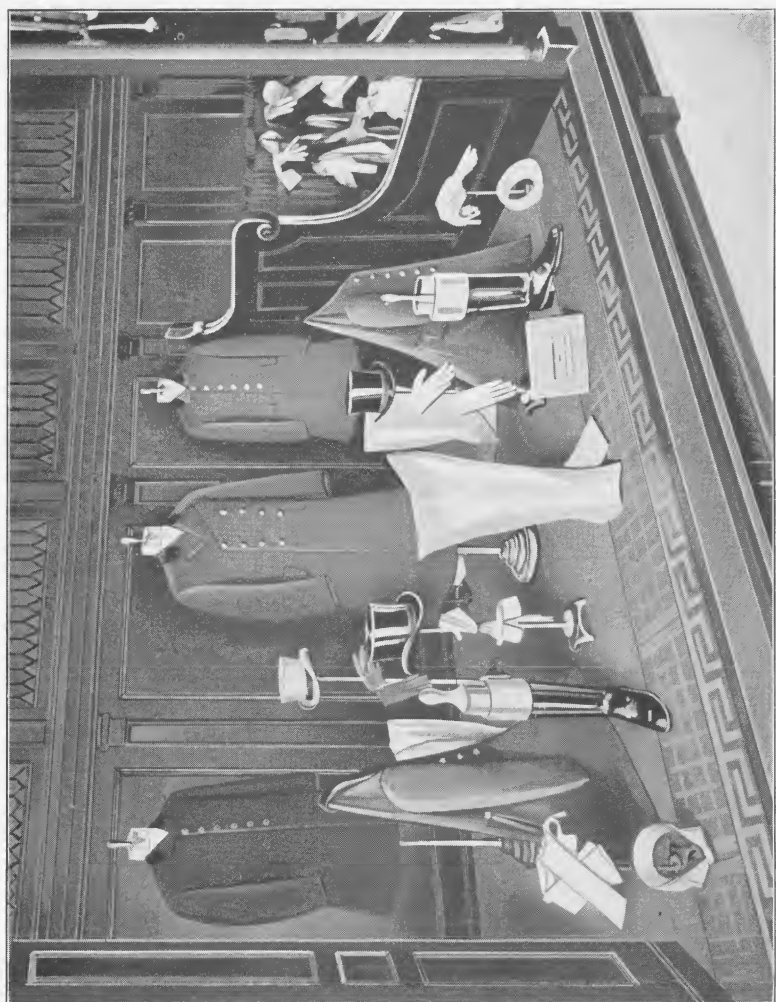


FIG. 40

attractive manner. Three bust forms dressed with coats stand at the rear of the window compartment, and two coats suspended from the hooks of hook-top stands are placed at the sides—near the foreground. Two pair of trousers are also used in this trim. One pair is placed near the coat unit at the right and the other near the center of the display. The trousers are simply laid over T stands. The remainder of the display consists of two boots fitted with boot trees,

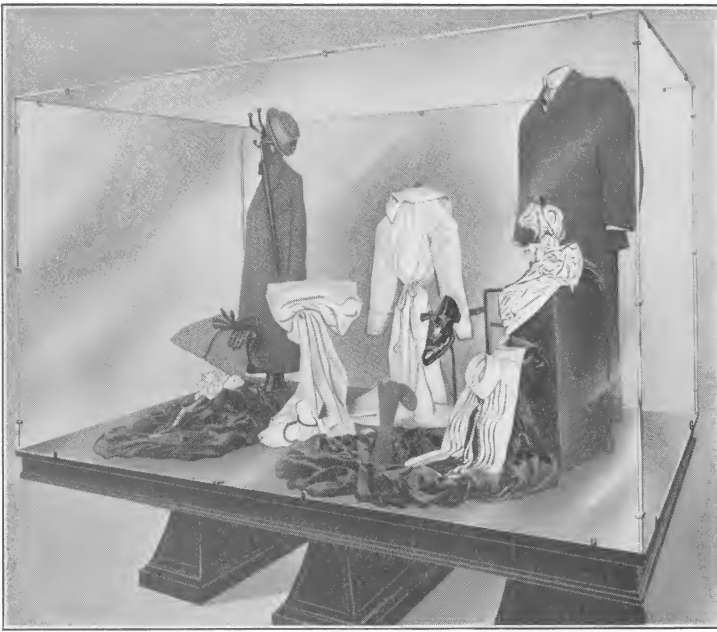


FIG. 41

three livery hats on hat stands, two pair of gloves, three collar-and-tie units, and a show-card. These are tastefully arranged between the coat units and the trousers and serve to set off the garments used in the trim.

23. Interior Displays.—In many clothing and haberdashery stores, interior exhibits of clothing and accessories are often arranged in large show cases or on tables or platforms placed in the aisles, the vestibules, or some other



FIG. 42

prominent location. Fig. 41 shows a large permanent show case containing a display of this kind, and Fig. 42 shows a display arranged on a platform located in the main aisle of a store. Such platforms are usually made about 24 inches high and are used considerably during the holiday seasons for temporary display purposes. Large show cases, however, are always preferable to platforms, because the merchandise placed in them is at all times protected from dust, whereas articles of wear shown on open platforms are constantly exposed and require a daily change to keep the displays fresh and attractive.

MERCHANT-TAILORING DISPLAYS

REMARKS

24. In merchant-tailoring establishments, about the only line of goods that can be employed to arrange a display is the material of which clothing is made, or **suitings**. Such material can be formed into graceful units by draping, folding, plaiting, or puffing it on stands, and by grouping such units many neat displays can be made up. Rarely do articles of men's wear enter such displays in establishments that specialize on custom-made clothes, but in men's furnishing stores and ready-to-wear clothing stores that deal in made-to-measure clothing in addition to their regular lines of goods, such articles are often combined with suitings.

In the absence of haberdashery or other accessories with which to impart life and tone to displays in tailoring establishments, considerable attention is paid to the formation of distinct color schemes. Thus, window trims in which the material is all blue, all brown, all gray, or some other fashionable color are common. Frequently, light, fancy vestings are introduced into such trims to relieve the monotony, or one or two sample garments made up of the goods on display are placed here and there to increase their attractiveness. Such garments are really valuable in displays of

suitings, because they serve to bring out the style, fit, and workmanship that prospective customers may expect.

Another idea that is frequently carried out in arranging displays in the windows of tailoring establishments is to show the various sundries used in making up the made-to-measure garments. Thus, linings, trimmings, padding, and even the implements used in making clothes are brought into use to attract attention.

Besides the foregoing, the modern tailoring trim is characterized by a more extensive use of aptly worded and descriptive show-cards and neat price tickets than are displays of other lines of wear. Such cards, together with the highly artistic posters, wash drawings, and fashion plates issued by cloth manufacturers and trade papers, add materially to the attractiveness of the correctly trimmed, up-to-date custom-tailoring window display.

SUITING UNITS AND GROUPINGS

25. To form suiting units that will be suitable for displays in the show windows of tailoring establishments requires much practice on the part of the beginner, because each fold, plait, drape, or puff must be made as accurately as possible. Many units and the methods of forming them are considered here. Of course, these do not include all the folds, plaits, and drapes that can be made. Nevertheless, by studying and practicing them carefully, the beginner, provided he possesses some ingenuity, should be able to originate other units of this kind. In forming groupings and displays, one style or several styles of units can be employed, but the main thing, as in every kind of display, is to use good judgment in their selection.

26. Mound Unit.—Among the common units used in the displaying of suitings is the **mound unit** illustrated in Fig. 43. A square or nearly square piece of goods is used to form this style of unit. The material is grasped in the middle and suspended so that all parts hang downwards in folds,

as shown in Fig. 44. The material is then let down carefully on the floor or on a stand until it reaches a point where its stiffness, or body, will cause it to stand. The result is a peaked, or pyramidal, mound, as shown in Fig. 43.



FIG. 43

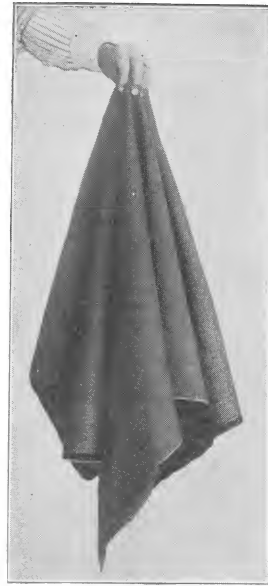


FIG. 44

If it is desired to form a long piece of suiting into a mound unit, the material must first be folded until it is about square, after which the procedure is the same as that just outlined.

27. Stand Units.—Units consisting of suitings arranged on display stands are also common. Fig. 45 shows two stands over which material is draped to form a unit or the basis of a unit. The one shown in (a) can be made by the trimmer. It consists of a circular wooden top and bottom, which are fastened together by means of strips of thin wood. The one shown in (b) is the style of stand used in

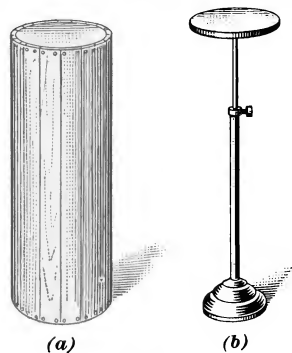


FIG. 45

the better class of tailoring establishments. It consists of a metal base and standard and a round wooden top, and is

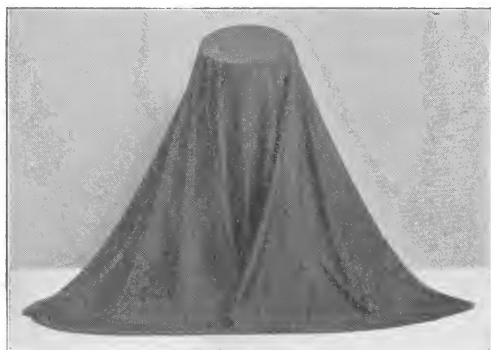


FIG. 46

adjustable. In addition to the stands just mentioned, use is made of regular **T** stands, flat-top stands, glass shelves, etc.

- 28.** Fig. 46 shows a unit in which a piece of suiting is draped over a stand of the style shown in Fig. 45 (b). In forming it, the material is simply laid over the stand and allowed to drop down to the floor. The edges are then drawn together at the front, forming a **V**-shaped drape.



FIG. 47

Fig. 47 shows a unit the bottom part of which is formed in practically the same manner as the unit shown in Fig. 46.

The suiting, however, instead of being drawn together at the front, is brought around to the back in the form of a circle.



FIG. 49

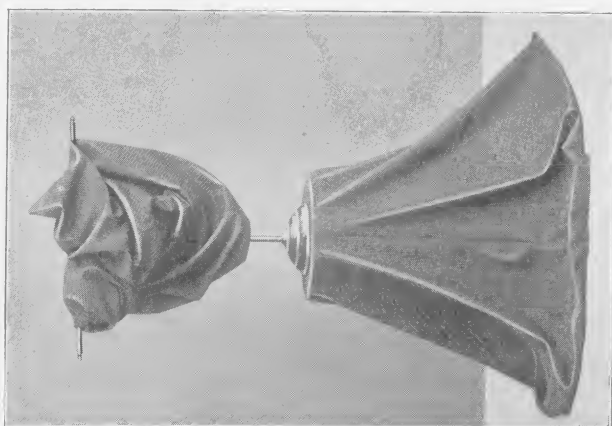


FIG. 48

On top of the goods is placed a mound unit of suiting, which is made in the manner already described.

By using the bottom part of the unit shown in Fig. 47 and placing a **T** stand draped by twisting a length of goods around it so as to produce a sort of careless, puffy, bag effect, the unit shown in Fig. 48 will result. This style of unit is considered to be equal to any that can be formed out of suitings.



FIG. 50



FIG. 51

29. Fig. 49 shows another method of draping a round-top stand with suitings. After throwing the material over the stand, it is gathered into plaits, which are drawn to a point at the center and then tacked to the floor. The material resting on the floor is next gathered into puffs, making a decidedly neat appearance. Stands draped in this way are generally used to form the bottom of a unit, as is shown in Figs. 50, 51, and 52. In Fig. 50, a **T** stand draped in the

manner shown in Fig. 48 is placed on top of the draped round-top stand. In Fig. 51, the draped stand is topped off with a full piece of goods, over and around which one end of the suiting is puff-draped, as indicated. In Fig. 52, a piece of goods lying on a flat-top haberdashery stand is used to crown the draped stand. Sufficient goods is unrolled from the full piece and then shirred into a thick, even mound, as shown. Such units are particularly striking, especially if grouped with lower ones.

30. Figs. 53 and 54 show two units in which material for trousers is displayed on stands. The unit in Fig. 53 consists of a full piece of goods resting on a slanting-top stand. One end of the material is unrolled from the full piece and then neatly shirred on top of it, as shown. The unit in Fig. 54 consists of a short length of goods that is box-plaited and placed over a tall cross-rod stand. In forming a unit of this style, the material can be draped in single plaits

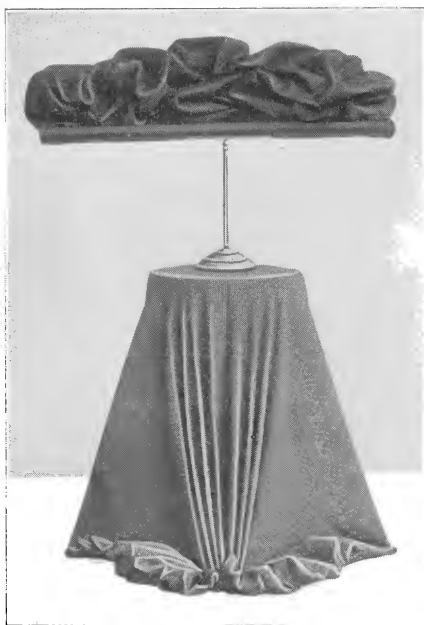


FIG. 52

instead of box plaits if desired. Regular suitings also can be draped in the same manner as the goods in these two units.

31. Grouping of Suiting Units.—As has been mentioned, one style or several styles of suiting units can be grouped together to form effective displays. The proper combining of such units, however, requires good taste on the part of the trimmer, who must be constantly on the alert to avoid the formation of unattractive displays.

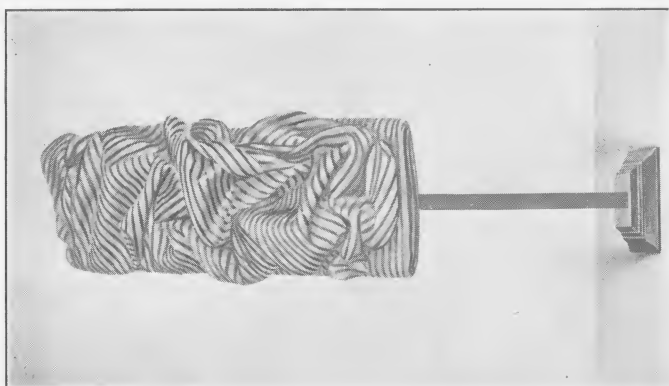


FIG. 53

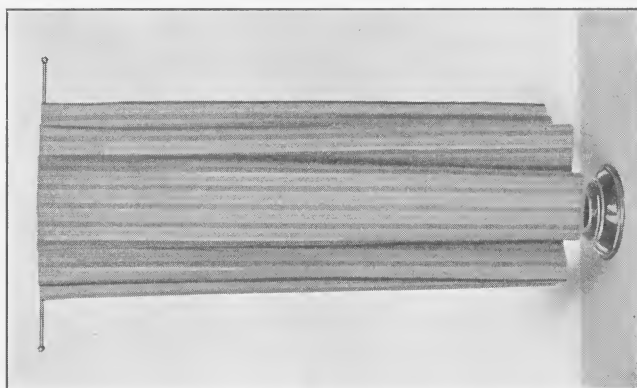


FIG. 54

Fig. 55 will serve to give an idea of how suiting units may be grouped to form a neat display. The color scheme of this grouping is gray. Two units consisting of gray suitings draped over a round-top stand and a full piece of goods laid on a flat-top stand—a combination of two styles of suiting units already shown—are placed at the sides of this grouping.



FIG. 55

Between these two units, that is, in the center of the grouping, is a unit made up of two full pieces of gray suitings. One stands upright on the floor, and the other on a tall flat-top stand. Some of the material is unrolled from the upper piece, and one corner of it is gathered into three plaits and then inserted into its top. This grouping is rendered attractive by three gray soft hats, three pair of gray gloves, and three canes, the arrangement of all of which is clearly shown.



FIG. 56

32. Window Displays of Suitings.—Fig. 56 illustrates two effective displays of suitings in the show windows of an up-to-date metropolitan tailoring establishment. The units in each window differ very little from those already described, and their arrangement is decidedly neat and artistic. In addition to units of suitings, a finished garment on a bust form is shown in the window at the left. A close study of these window trims will give the beginner a good idea of what can be done in regard to forming merchant-tailoring displays.

CLOTHING

(PART 3)

BOYS' CLOTHING

GENERAL INFORMATION

1. Boys' clothing is displayed in much the same manner as men's clothing. Indeed, in forming units of boys' or youths' long trousers, coats, and overcoats, the folds and arrangements are identically the same. Clothing for small boys, however, on account of the peculiar styles in which it is made and the small size of each garment, is more difficult to arrange than men's clothing, for which reason units consisting of suits arranged on forms or lay figures are employed more extensively in displays of juvenile clothing than piece or suit-fold units.

2. In displays of boys' clothing, it is customary to make liberal use of such accessories as hats, caps, shoes, waists, and juvenile haberdashery. In fact, this plan seems to be imperative, because in most up-to-date clothing and haberdashery stores all such articles of boys' wear are handled in one department. Articles of this kind are subject to the same folds, drapes, and arrangements as similar articles of men's wear, which, however, on account of their large variety, are handled in separate departments and usually demand separate treatment. In selecting such items for the boys' clothing window, especially when youths' sizes are to be shown, the suggestions in regard to accessories for displays

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of men's clothing will apply. In addition to the ordinary related accessories, other articles that will create interest can be used to advantage when displaying different lines of juvenile clothing. Thus, in exhibits of summer, vacation, sailor, baseball, and school clothing, the use of such articles as baseballs, baseball bats, tennis rackets, footballs, books, etc. will serve to add variety and to increase the attractiveness.

3. As in displays of men's wear, color schemes for trims can be readily worked out with boys' clothing. Cloth suits can be made up into effective monotone and two-color displays, but it is the novelty and washable suits with which most can be done. These, on account of the wide range of bright colorings in which they are manufactured, can be made to form striking color effects, especially if they are shown with accessories or in windows having backgrounds and floor coverings of harmonizing or contrasting colored fabrics in the form of drapes and flat coverings.

4. In modern practice, the display of juvenile clothing in which a particular style of suit predominates or is made the keynote, or in which a distinct color effect is consistently maintained, is the one that generally proves the most effective. A common mistake made by most clothiers and outfitters is to place too wide a variety of styles in a single window display of juvenile wear. This and the common error of overcrowding are two things to be carefully avoided.

In windows with small compartments, instead of following the hackneyed style of crowding figures or units together in straight, formal rows graduated in height, without relieving the monotony with appropriate haberdashery and furnishings, it is the custom nowadays to show fewer figures or units with their related accessories in an open style of trim. Of course, windows that are large offer more opportunity for grouping distinct outfits and their accessories.

5. The forms and figures on which to display boys' clothing are made in the same styles as those intended for men's clothing, as is explained in *Display Forms*. The head-

less and armless forms made of papier mâché covered with black Jersey cloth are used most extensively in displays of boys' wear. They are to be had in a number of sizes—from 2-year up to 16-year sizes. A full complement of such forms is very essential to the satisfactory showing of boys' clothes, and every juvenile department should have a good supply of them as well as forms fitted with wax heads and hands.

Glass shelves and pedestals are also used extensively. A dressed form is usually placed at the center of a shelf and the sides are utilized for showing extra garments, hats, or furnishings, as is shown in many of the units and groupings that follow, which, in addition, serve to bring out the proper way to utilize the spaces beneath the projecting ends of glass shelves when the taller pedestals are employed for elevating figures or stands in back rows or the rear of the show window.

The wooden and metal display stands required for exhibits of boys' clothing are practically the same as those used in displays of men's clothing. The manner in which these are employed is also clearly shown in the units and groupings that follow.

UNITS, GROUPINGS, AND DISPLAYS OF BOYS' WEAR

6. Blouse-Suit Units.—Three effective ways of displaying boys' blouses and bloomers are illustrated in Figs. 1, 2, and 3.

In Fig. 1, a blouse is displayed on a flat-top haberdashery stand similar to the one shown at the right of the illustration. The blouse is simply laid on the stand so that the collar hangs downwards, the sleeves being brought up and laid on the body of the garment. Units of this kind will be found useful in both floor and shelf arrangements.

In Fig. 2, a blouse suit is arranged on a cross-rod stand that rests on a square glass shelf supported by a wooden pedestal. The bloomers are folded at the center and laid over the cross-rod, and the blouse is hung from the adjusting screw of the standard. The manner in which the blouse lies on the glass shelf makes this unit decidedly attractive.



FIG. 1

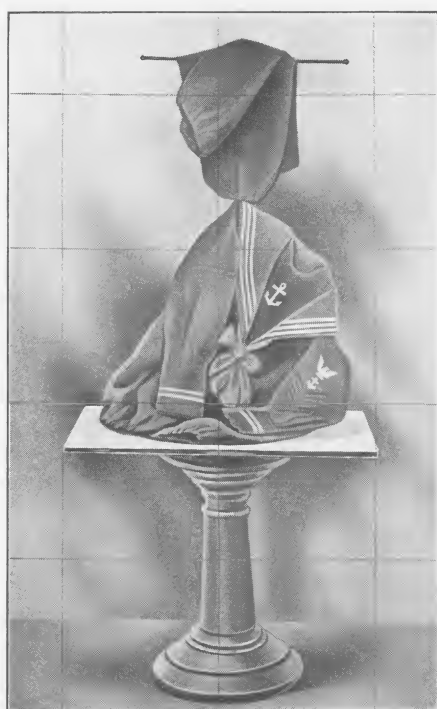


FIG. 2

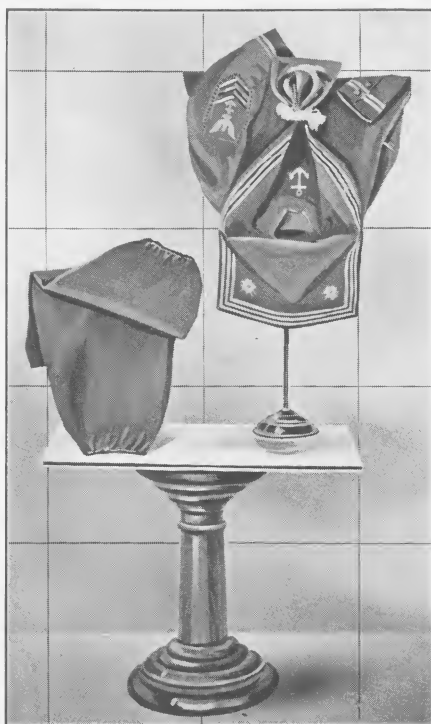


FIG. 3

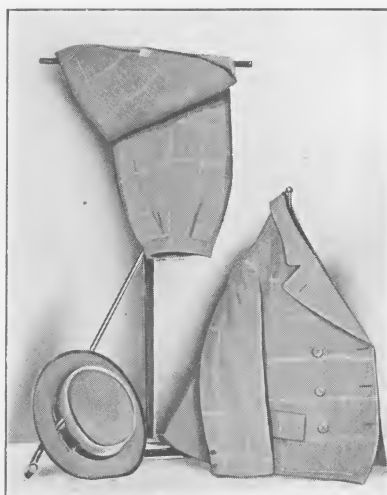


FIG. 4

In Fig. 3, a blouse is arranged on a cross-rod stand, forming a unit similar to that shown in Fig. 1, and a pair of bloomers is laid over a small flat-top haberdashery stand, one leg of the bloomers being brought up and laid over the stand top. Both of the stands on which the garments are arranged rest on a glass shelf supported by a wooden pedestal.

The height as well as the width of the units shown in Figs. 2 and 3 is clearly shown by the square spaces, which represent 1 square foot.

7. Two-Piece-Suit Unit.—Fig. 4 illustrates an excellent method of displaying a boys' two-piece suit. The coat is suspended from the hook of a hook-top stand, and the trousers, or bloomers, are laid over a tall cross-rod stand, one of the legs being brought up and laid over the rod in practically the same manner as the leg of the bloomers shown in Fig. 3. In addition to the suit, a cane and a hat are used to balance the unit. The end of the cane is fastened to the standard by means of a rubber band, and the hat rests against the cane as shown.

8. Examples of Groupings of Boys' Wear.—By combining two or more units in the manner shown in the following illustrations, suitable groupings for show windows and show cases can be formed. Some of the ideas already set forth are carried out in these groupings, several of which are arranged in front of a temporary background formed by draping a piece of silk plush from the regular background of the show window. As in other Sections, most of the illustrations are marked off into square spaces representing 1 square foot, so as to give a good idea of the height and width, as well as the spacing, of the various units and articles on display.

9. In Figs. 5, 6, and 7 are illustrated three groupings of boys' wear in each of which two suits of boys' clothing are prominently displayed. The main feature of each grouping consists of a glass shelf on which a dressed form and several articles of boys' wear are arranged. The shelf in each case is supported by a wooden pedestal.

In Fig. 5 the dressed suit form is placed at the center of the shelf. At the left is a straw hat supported by a hat stand, around the base of which is draped a pair of gloves; in the center is a cane that is slid under one foot of the form, a boy's



FIG. 5

necktie being tied to the cane; and at the right is a pair of shoes. The remainder of the display is arranged on the floor. At the left is a unit consisting of a suit draped on a **T** stand, and at the right is a straw hat supported by a small hat stand. A cane leans against the suit unit, and a pair of gloves is



FIG. 6

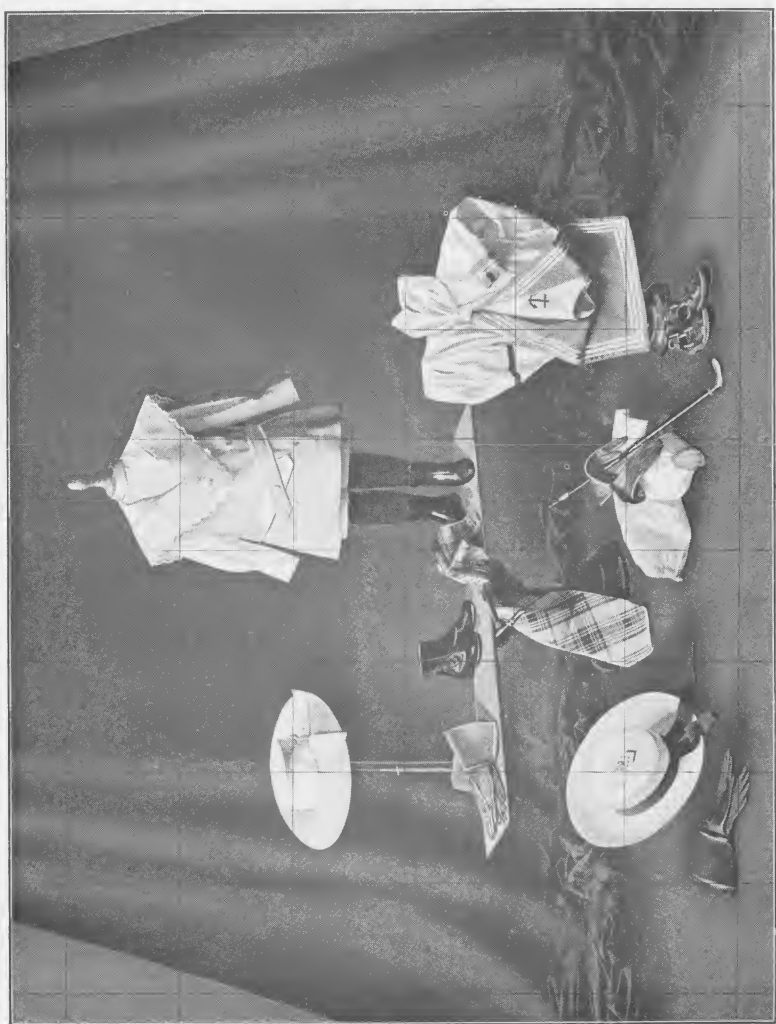


FIG. 7

laid on the base of the hat stand. Near the pedestal is a pair of low shoes, near the suit unit is a pair of gloves, and between the suit unit and the hat stand is a pair of sandals.

In Fig. 6, the dressed form is also placed at the center of the shelf, which is trimmed in much the same manner as the shelf shown in Fig. 5. Practically the only difference is that a pair of gloves instead of a necktie is laid over the cane. In front of the glass shelf, at the left, is a blouse draped on a small stand, and at the right is a hat supported by a hat stand, the trousers belonging to the suit being neatly folded and laid on the base of this stand. A pair of high shoes and a pair of sandals placed between these units complete the grouping.

In Fig. 7, the dressed suit form is placed at one end of the glass shelf, making a pleasing change. At the other end of the shelf is a hat stand, on the top of which is placed a sailor hat and on the base of which is laid a pair of gloves. Between these units is a pair of shoes and a cane over which is laid a boy's necktie. On the floor at the right of the grouping is a cross-rod stand on which is draped a blouse. This stand is placed at a slight angle, and near its base is a pair of sandals. At the left of it is a unit made up of the trousers of the suit and a cane and a pair of gloves, and at the left of this unit is another sailor hat and a pair of gloves. Hats may be supported in the manner shown by means of a shoe fixture or some other style of low stand.

10. In Figs. 8 and 9 are shown two groupings of boys' clothing and accessories that differ only so far as the arrangement of the merchandise is concerned. In each of these groupings three dressed suit forms are utilized.

In Fig. 8, one dressed form rests on a glass shelf placed in the center of the grouping and the other two rest on the floor—one near each end of the glass shelf. In front of the pedestal that supports the shelf is a sailor hat resting on a small hat stand. At the left of this stand is a blouse hung from a plain standard without a top, and at the right of it is another hat stand, on top of which is placed a hat and from the adjusting

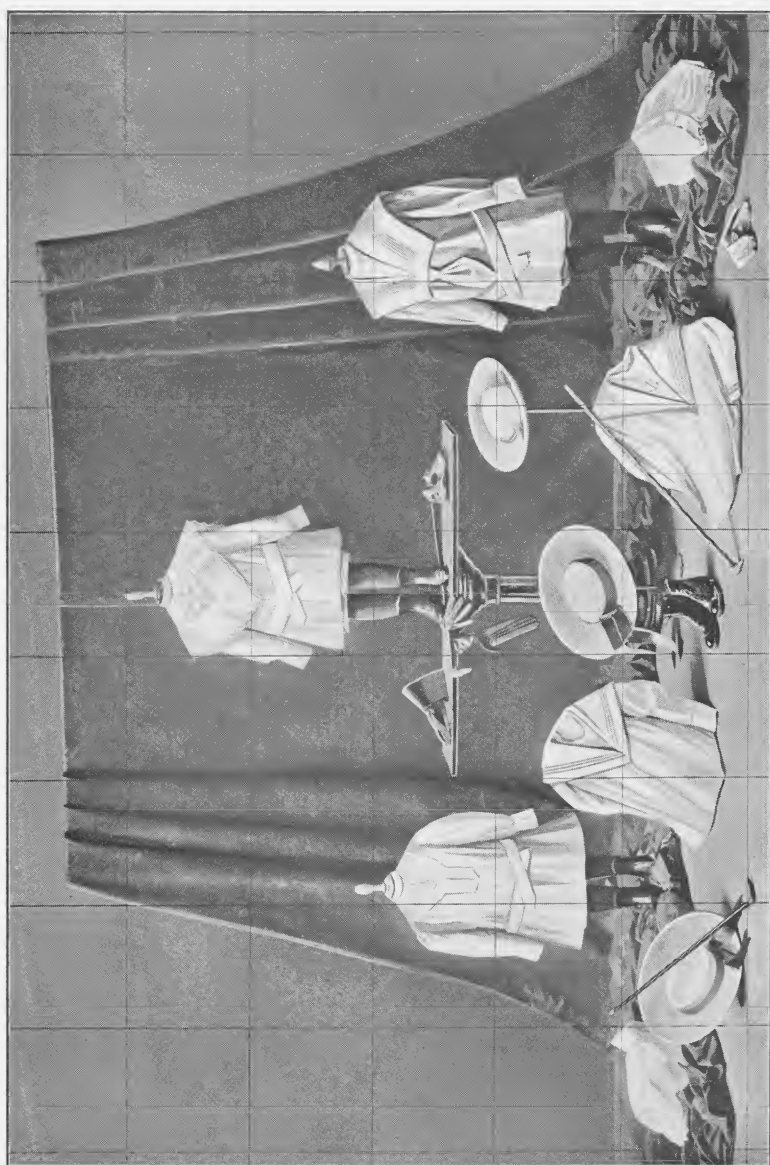


FIG. 8

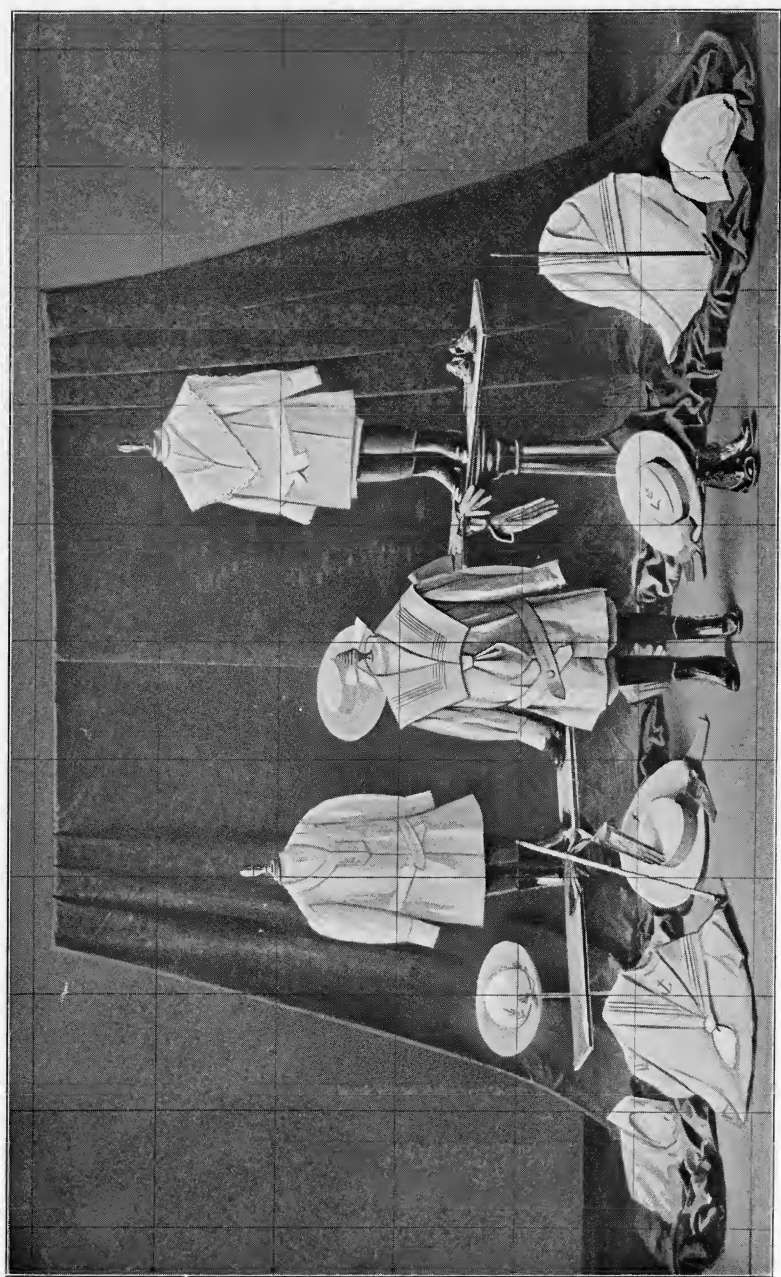


FIG. 9

screw of which is hung a second blouse. The trousers belonging to the blouses are laid at the sides of the grouping. Another hat, a pair of sandals, a pair of shoes, three canes, and several pairs of gloves neatly placed on the glass shelf and the floor, as shown, complete the grouping.

In Fig. 9, two of the dressed forms are elevated on two glass shelves and the third one stands on the floor, in the center of the display. The unit consisting of a hat and a blouse is placed at the left of the central figure, and the blouse supported by the topless standard is placed at the right of it. The bloomers belonging to the blouses are at the sides, as in the other grouping. At the base of each shelf pedestal is laid a sailor hat, and behind the central form is another hat supported by a hat stand. The remainder of the grouping consists of canes, gloves, and footwear, the placing of which is clearly shown in the illustration.

11. Figs. 10 and 11 show two more groupings in which boys' wear is neatly displayed in front of a temporary background of silk plush. Two dressed suit forms are used in the grouping shown in Fig. 10. One stands on a glass shelf located at the rear of the grouping, and the other stands on a low wooden pedestal located at the right side. Underneath one foot of the form on the glass shelf is slid a cane, and at each end of the shelf is placed a neat unit—the one at the left consisting of a shirtwaist in its original fold leaning against a low stand, and the one at the right consisting of a sailor hat and a pair of gloves arranged on a hat stand. The bareness of the pedestal on which the other suit form rests is relieved by a cane, a pair of gloves, and a folded shirtwaist; also, a sailor hat is placed behind the pedestal. Directly in front of the glass shelf is a neat unit made up of a hat, a pair of gloves, and a coat arranged on a stand fitted with a cup-shaped hat top and an adjustable cross-rod. At the left of this is a blouse laid over a **T** stand, behind which is a sailor hat on a hat stand and in front of which is a pair of bloomers and a cane. Footwear is used to fill in the vacant spaces on the floor.

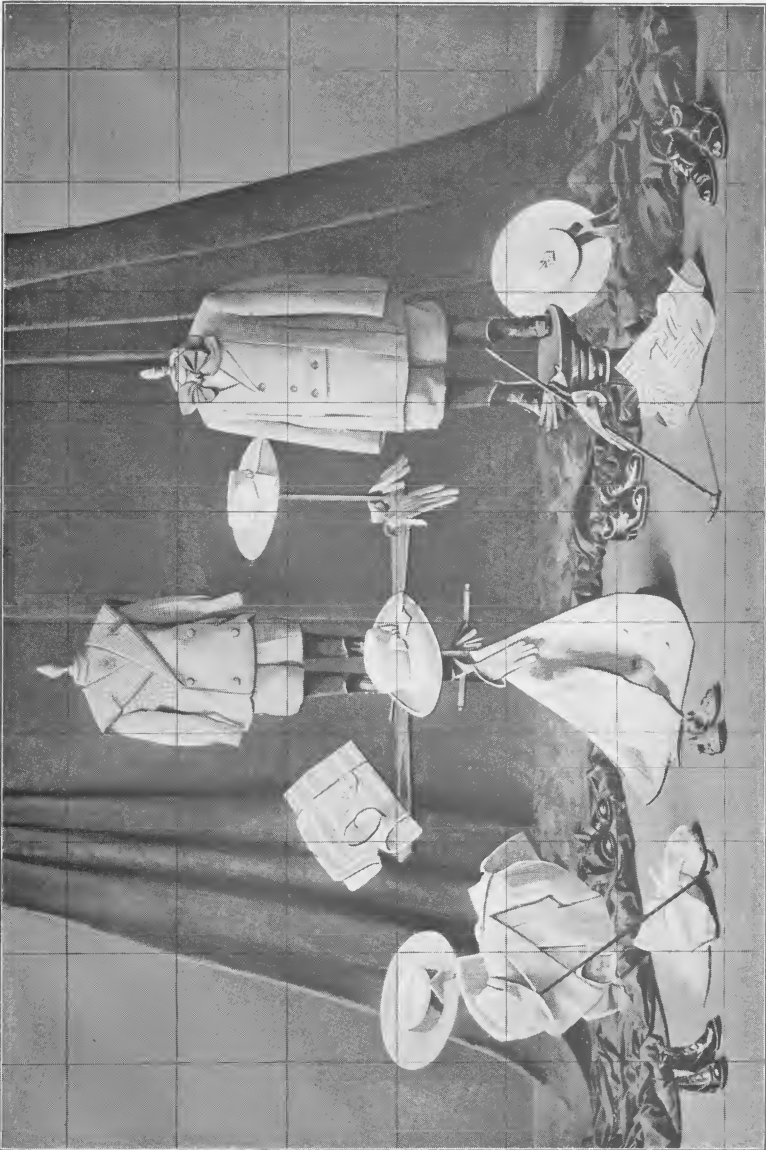


FIG. 10

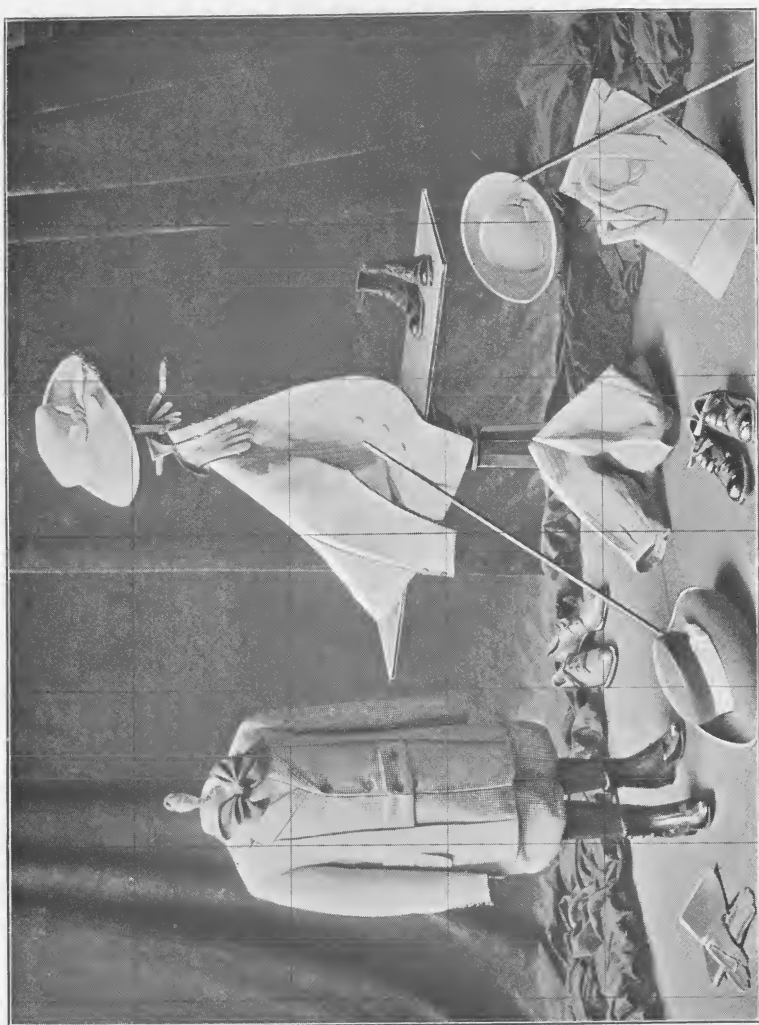


FIG. 11

Two of the clothing units shown in Fig. 10 are used in the grouping of boys' wear shown in Fig. 11. The coat-and-hat unit that stands in front of the shelf in Fig. 10 is placed on the glass shelf in Fig. 11, and the dressed suit form that stands on the low pedestal in Fig. 10 is placed on the floor, at the

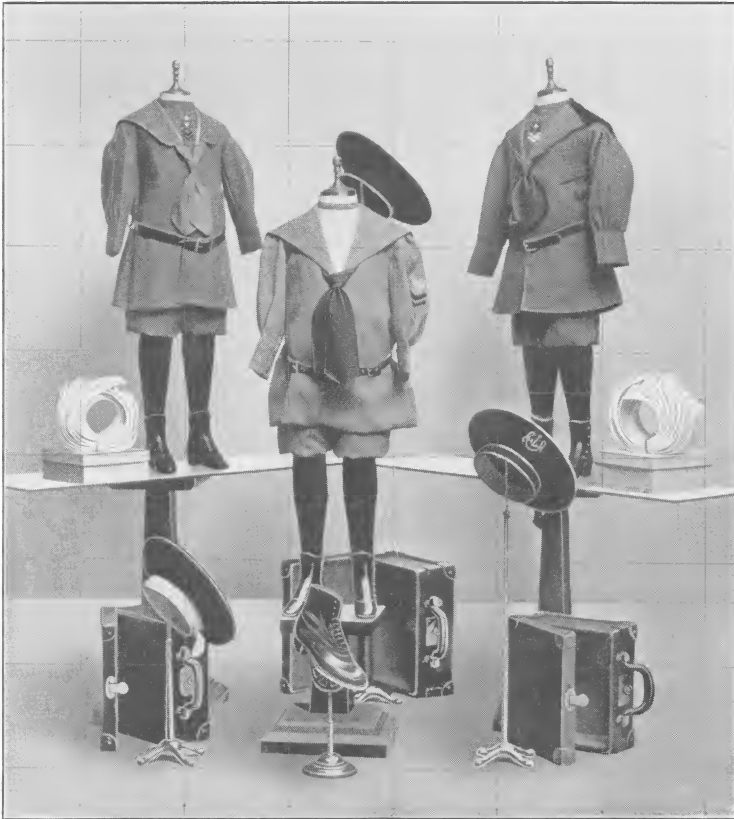


FIG. 12

left of the grouping, in Fig. 11. To make a good-looking central unit, the trousers belonging to the coat on the shelf are loosely folded and laid against the wooden pedestal and a cane is laid against the coat, which hangs down over the edge of the glass shelf; also, a pair of shoes is stood on the

glass shelf. At the right of the grouping is a folded shirt-waist held in a slanting position by means of a small haberdashery stand, a tied necktie and a cane being laid on the waist so as to make a neat unit. Two hats, two pair of low



FIG. 13

shoes, and a pair of cape gloves, all well placed, complete the display.

12. Figs. 12 to 16 show groupings of boys' wear that bear a striking resemblance because practically the same lines of merchandise and fixtures are used in each one.

In Fig. 12, three suits on forms, three hats, two bunches of collars, three leather book cases, and a shoe are well displayed. Two of the dressed forms are placed on glass shelves arranged



FIG. 14

so that their edges form a right angle, and the third rests on a pedestal placed between these two shelves. The bunches of collars are laid on empty boxes placed at the ends of the

glass shelves, and the book cases are placed near the pedestals. Between the central pedestal and the rear book case is a tall hat stand that supports one hat, and near the other two cases are two low hat stands on which the other two hats rest. The shoe is placed on a shoe stand located directly in front of the central pedestal.

The grouping of boys' wear shown in Fig. 13 resembles greatly the grouping shown in Fig. 12; in fact, the arrangement of the shelves and the three dressed suit forms is identically the same. The leather book cases, too, are placed in about the same positions, and the tall hat stand crowned with a hat occupies the same place as the one in the preceding grouping. On each glass shelf is placed a unit consisting of a shirtwaist and a pair of gloves laid on a small cross-rod stand, and, in addition, a hat leans against one leg of the suit form. In front of the middle pedestal is a shirtwaist draped over a **T** stand, and near each side is a unit consisting of a blouse laid over a flat-top stand. A pair of gloves draped on a small stand resting on the leather case at the right completes this neat grouping of boys' clothing and accessories.

The grouping shown in Fig. 14 is suitable for a corner window or a store-entrance window, a display in which is always viewed from two sides. In this display, three glass shelves are placed diagonally on pedestals of different height, forming a step-like arrangement for the three suit forms, which are dressed in the same manner as those in the preceding groupings. A hat stand supporting a hat is placed on one end of each glass shelf, and on the opposite end of the central shelf is laid a bunch of collars. On the floor, near the base of each pedestal, is a stand over which a shirtwaist is laid. As will be observed, these three stands differ in height, the tallest one being placed near the tallest pedestal and the lowest one near the lowest pedestal. Only two leather cases are used in this grouping. They are placed under the central shelf, and on the one toward the front is placed a stand draped with a pair of gloves. Near the base of the tallest pedestal is a unit consisting of a boy's blouse laid over a flat-top stand.

13. In addition to boys' suits and accessories, boys' overcoats are displayed in the groupings shown in Figs. 15 and 16.



FIG. 15

Three glass shelves are employed in the grouping shown in Fig. 15, the one at the rear being higher than those in the foreground. The glass shelves are placed diagonally on

the pedestals, and on each one, at the center, is a suit form. The two forms at the right are dressed with blouse suits, and the one at the left with a suit and an overcoat. On this



FIG. 16

shelf is also placed an overcoat, which is suspended from the hook of a hook-top stand. Besides clothing, hats and bunches of collars are displayed on the shelves. Underneath



FIG. 17

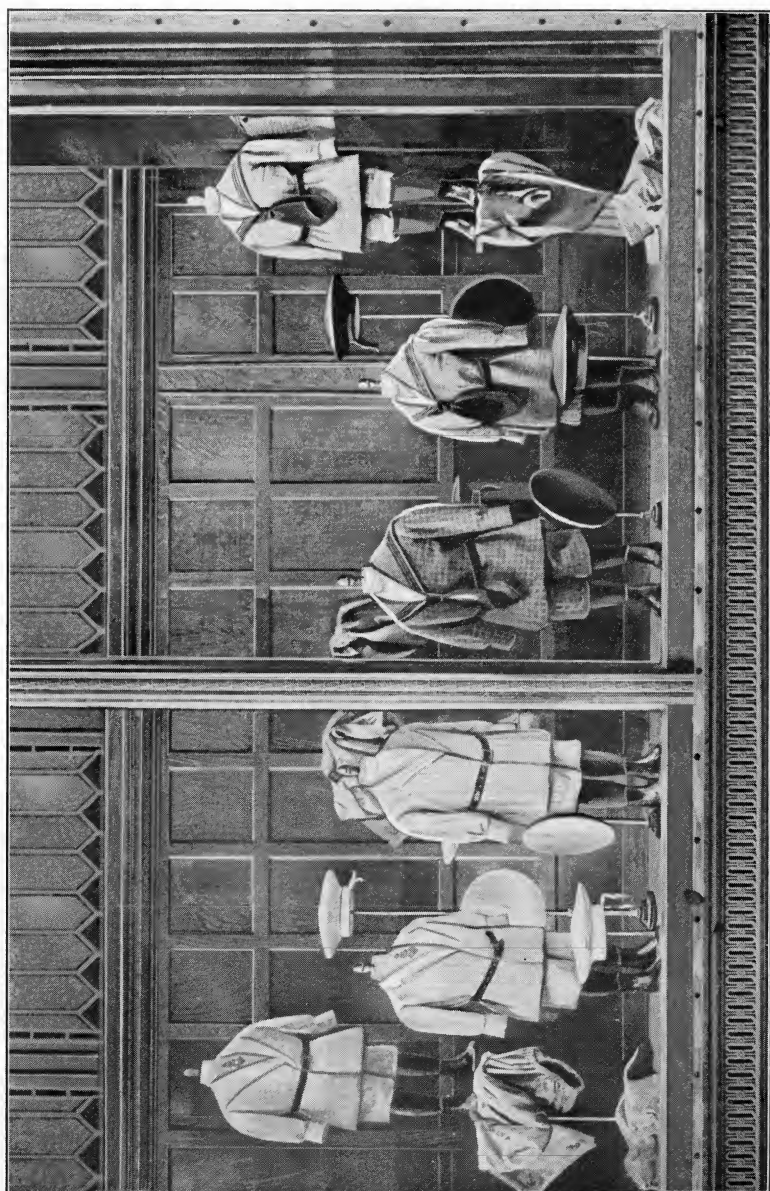


FIG. 18

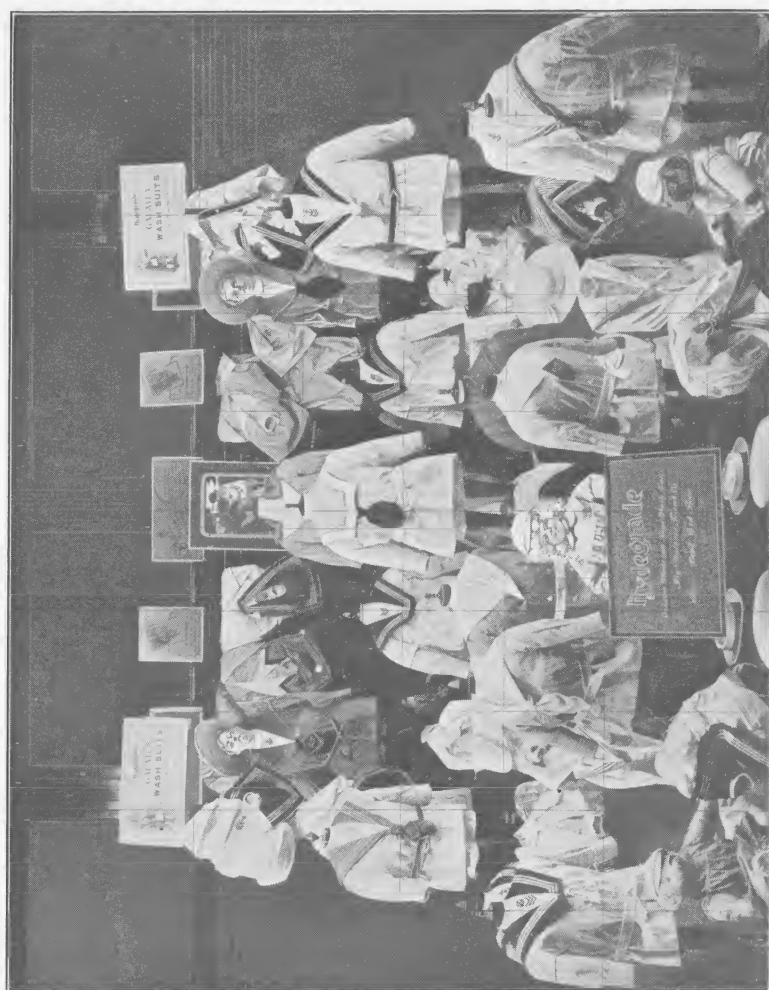


FIG. 19

the stands are two blouses draped on **T** stands, a hat on a hat stand, a leather book case, a shoe on a shoe stand, and an overcoat on a hook-top stand. These units are well placed and spaced, and serve to make the display attractive.

Only two glass shelves are used in the grouping shown in Fig. 16. A suit form dressed with a blouse suit is placed on each shelf. In addition, a bunch of collars and a shirtwaist are laid on the high shelf, and a low stand supporting a shirtwaist and a pair of gloves is placed on the low shelf. At the left of the grouping is a form dressed with an overcoat. Besides this unit, two overcoats hung on hook-top stands, two hats laid on the tops of hat-top stands, a leather book case, and a shoe are arranged on the floor, forming a well-balanced display.

14. Window Displays of Boys' Wear.—Figs. 17, 18, and 19 show three displays of boys' wear that will serve to give a good idea of actual window trims of such merchandise.

The display shown in Fig. 17 consists of wash suits on stands and forms that are well placed in a corner show window of a metropolitan store. As will be observed, the merchandise is arranged so that it can be seen to good advantage from all points of view. In addition to merchandise, a neat show-card is used in this trim; also, several of the garments are labeled with price cards.

The display shown in Fig. 18 consists of boys' blouse suits and hats. The forms and stands are symmetrically placed in the show window, forming a display that is sure to attract attention.

The display of boys' wash suits shown in Fig. 19 is intended for a special sale. It would not be considered a good trim ordinarily, because it is somewhat overcrowded. By using about one-half of the goods, so that each article would show up to advantage, the entire display would be better.

A SERIES OF QUESTIONS

RELATING TO THE SUBJECTS
TREATED OF IN THIS VOLUME

It will be noticed that the questions contained in the following pages are divided into sections corresponding to the sections of the text of the preceding pages, so that each section has a headline that is the same as the headline of the section to which the questions refer. No attempt should be made to answer any of the questions until the corresponding part of the text has been carefully studied.

SUSPENDERS AND GARTERS

EXAMINATION QUESTIONS

- (1) Describe the different classes of men's furnishing stores.
- (2) Which class of store uses low display stands to a great extent?
- (3) How should stands, forms, or merchandise be spaced in a display?
- (4) What is the purpose of the squares formed by the horizontal and perpendicular lines in many of the illustrations shown in the text?
- (5) Lay out the grouping shown in Fig. 27, using the designator in the manner described in the text.
- (6) How is the twist made in a pair of suspenders?
- (7) Describe four ways of draping a pair of suspenders on a single-rod stand.
- (8) Mention a method of displaying three pair of suspenders on a double-rod stand.
- (9) Describe the units shown in Figs. 6, 9, 12, 14, and 20.
- (10) Explain the difference between the units shown in:
(a) Figs. 15 and 16; (b) Figs. 17 and 18.
- (11) (a) When is tissue paper or a handkerchief used over a rod in displaying suspenders? (b) Describe another method of combining handkerchiefs and suspenders for low trims.

- (12) Describe the arrangement of goods shown in Fig. 27.
- (13) Explain the different methods of showing boxes of suspenders.
- (14) When and why is a box lid brought into use as a display stand?
- (15) How are the suspender boxes shown in Fig. 27 held in a slanting position?
- (16) What kind of display stands are used in the display shown in Fig. 27? Describe by the proper designating letter and number.
- (17) Describe the display shown in Fig. 1. Give the approximate height of the central group of merchandise and tell about how much space this display occupies.
- (18) Describe the display shown in Fig. 36.
- (19) Explain the methods of displaying garters.
- (20) Tell how the garter unit shown in Fig. 40 is made.

COLLARS AND CUFFS

EXAMINATION QUESTIONS

- (1) How are collars usually packed?
- (2) Explain how empty stock boxes may be utilized, and tell why they are so used?
- (3) (a) Mention two styles of collar clip. (b) Mention their principal uses and point out the displays in which they are used.
- (4) What are the different methods of covering plain wooden strips that are to be used in collar displays?
- (5) What are the different methods of fastening collars and cuffs to scrolls, strips, backgrounds, etc.?
- (6) Mention the devices used to fasten collars together.
- (7) When is it advisable to use handkerchiefs in combination with collars and cuffs? Explain in detail.
- (8) Describe how the collars are arranged in the display shown in Fig. 10.
- (9) Describe the rod unit shown in Fig. 19.
- (10) What style of display stand is most suitable for narrow spaces?
- (11) Describe the individual collar stand.
- (12) Mention an effective way of using glass shelves in collar displays.

(13) Describe the different methods of utilizing walking sticks in collar displays.

(14) Describe the units shown in Figs. 27 and 28.

(15) How should framework, such as scrolls, circles, and arches, be supported from a show-window background?

MEN'S NECKWEAR

EXAMINATION QUESTIONS

- (1) Mention some of the plans employed to render neckwear displays attractive.
- (2) What are the principal styles of neckwear?
- (3) Explain in detail how to tie: (a) the four-in-hand; (b) the ascot; (c) the bow tie.
- (4) Describe two methods of studying colors.
- (5) What first attracts attention to a display or an object. Explain fully.
- (6) Explain fully the benefit that may be derived by the study of colors in nature?
- (7) What is meant by contrasted harmony?
- (8) Mention the change that takes place near or before a background of: (a) black; (b) white; (c) gray.
- (9) Describe the scarf drapes shown in Figs. 8, 12, 15, 16, and 17.
- (10) How are apron-end scarfs shaped?
- (11) Describe at least five different horizontal-rod units.
- (12) Explain how the triple-ring attachment is used in displaying neckwear.
- (13) Mention the display stands best adapted for showing neckwear.

(14) How is boxed neckwear displayed?

(15) Describe a unit in which bunched neckwear is displayed.

(16) (a) Explain what is meant by combination units.

(b) Describe two combination units.

(17) In what ways may handkerchiefs be used in neckwear displays?

(18) Tell what is meant by a compartment grouping.

(19) How is plush used in a neckwear display?

(20) Describe in detail the arrangement of merchandise and the colors in the unit shown in Fig. 66.

SHIRTS AND SHIRTINGS

(PART 1)

EXAMINATION QUESTIONS

(1) Name the articles that may be displayed to advantage with men's shirts.

(2) Mention the articles that do not combine well with men's shirts.

(3) How may shirtings be displayed?

(4) What kinds of display fixtures are best adapted for showing shirts?

(5) Name the three styles of men's shirts, and tell how each may be displayed.

(6) How many styles of units may be shown to advantage in a display?

(7) What is the purpose of the shirt diagrams shown in Fig. 1?

(8) How are shirts with non-detachable cuffs usually folded?

(9) How should collars and neckwear be shown in combination with shirts?

(10) How may a shirt be placed on a **T** stand without unfolding it?

(11) Describe the units shown in Figs. 8, 10, 14, and 15.

(12) How is the shirt arranged in the side-arm unit shown in Fig. 18?

(13) (a) When are parallel-rod fixtures used? (b) Describe the rod unit shown in Fig. 25.

(14) Mention how the shirts should be folded to give the effects shown in Figs. 27, 28, and 29.

(15) (a) What precautions should be taken in displaying shirts and their accessories? (b) When should cravat pins, shirt studs, and cuff links be used?

(16) How may a cardboard top be placed on a **T** stand so that a shirt can be displayed on it?

(17) In arranging a white-shirt unit, as on a shirt easel, how can a striking contrast be effected?

(18) (a) Describe the diamond-top-easel unit shown in Fig. 45. (b) How can the trimmer improvise a diamond-top easel?

(19) Mention the proper way of draping a diamond-top easel with a shirt.

(20) Describe the millinery-stand unit shown in Fig. 50.

(21) (a) How may walking sticks be utilized as fixtures? (b) Describe the cane unit shown in Fig. 56.

(22) How and when are full boxes of shirts used in displays?

(23) Describe the methods of dressing shirt forms.

(24) Describe the glass-shelf unit shown in Fig. 60.

(25) How may a dress-shirt protector be used in a display to bring out the value of a dress shirt?

SHIRTS AND SHIRTINGS

(PART 2)

EXAMINATION QUESTIONS

- (1) In what condition is shirting received from the factory?
- (2) How is the drape shown in Fig. 1 made?
- (3) What is a good height for the style of unit shown in Figs. 1 and 2?
- (4) Describe the shirting unit shown in Fig. 9.
- (5) How are the canes arranged in: (a) Fig. 17? (b) Fig. 18?
- (6) How is the unit shown in Fig. 14 made?
- (7) What fixtures are used in the units shown in Figs. 19, 20, and 21?
- (8) How is the rosette in Fig. 23 formed?
- (9) What is meant by a twin display?
- (10) Describe briefly the arrangement of merchandise shown in Fig. 28.
- (11) How is the shirt material resting on the cane in Fig. 31 folded?
- (12) Describe how the central feature of Fig. 33 is formed.
- (13) Explain how the shirting in Fig. 35 is draped.
- (14) Describe briefly the display shown in Fig. 40.
- (15) What devices are used for supporting bolts of shirting?

MEN'S HANDKERCHIEFS

EXAMINATION QUESTIONS

- (1) How may boxed handkerchiefs be arranged to make a good showing?
- (2) How is the handkerchief drape shown in Fig. 7 made?
- (3) Describe the handkerchief design shown in Fig. 15.
- (4) Tell how to make the double-cascade drape.
- (5) Describe the method of forming the four-pointed drape.
- (6) How is the quadruple-flute design formed?
- (7) (a) What styles of stands are most suitable for forming handkerchief rosettes? (b) How are rosettes formed on such stands?
- (8) Describe the bunched-handkerchief unit shown in Fig. 45.
- (9) How is the lower handkerchief on the cane unit shown in Fig. 47 folded?
- (10) Describe the grouping shown in Fig. 52.
- (11) Describe the handkerchief grouping shown in Fig. 54.
- (12) What is the purpose of the improvised fixtures shown in Figs. 56 and 57?
- (13) How may tapes be used in arranging handkerchief displays?
- (14) Mention several display devices that can be made from wood and wire.
- (15) Tell how letters for handkerchief signs are made.

UNDERWEAR, HOSIERY, AND BEDROOM WEAR

EXAMINATION QUESTIONS

- (1) What articles of men's wear can be displayed to advantage with underwear?
- (2) Name the two styles of underwear.
- (3) What kind of stands and fixtures are used for displaying underwear?
- (4) Describe how the standard undershirt hang shown in Fig. 2 is formed.
- (5) Explain the method of forming the underdrawer drape shown in Fig. 7.
- (6) Describe the floor unit shown in Fig. 18.
- (7) (a) How may tissue paper be used in units of boxed underwear? (b) What style of display stand is suitable for such units?
- (8) Tell how canes may be used in underwear units.
- (9) Describe the glass-shelf underwear unit shown in Fig. 26.
- (10) How could the underwear display shown in Fig. 29 be converted into: (a) a stocky trim? (b) a display suitable for a fashionable haberdashery shop?
- (11) What are the principal fixtures for displaying socks?

(12) Explain the method of forming the hosiery drape shown in: (a) Fig. 33; (b) Fig. 35; (c) Fig. 36.

(13) How may canes be used with rod fixtures in displaying hosiery?

(14) Describe the two hosiery units shown in Figs. 41 and 42.

(15) For what class of furnishing stores is the unit shown in Fig. 44 suitable?

(16) How are the hosiery forms shown in Fig. 47 supported?

(17) Describe the two glass-shelf hosiery units shown in Figs. 50 and 53.

(18) Describe the oval-top-pedestal hosiery unit shown in Fig. 55.

(19) Explain in detail the defects in the hosiery units shown in Figs. 56, 57, and 58.

(20) Describe the hosiery trim shown in Fig. 59.

(21) How are the pajamas arranged in the unit shown in Fig. 62?

(22) Describe the pajama unit shown in Fig. 64.

(23) How is the pajama jacket in Fig. 65 supported?

(24) With what furnishings can nightshirts be combined?

(25) Give a description of the nightshirt-and-hosiery display shown in Fig. 68.

FOOTWEAR

EXAMINATION QUESTIONS

(1) What styles of display stands are used in arranging shoe displays?

(2) Mention the four recognized methods of displaying shoes.

(3) How are the floors of modern shoe windows usually arranged?

(4) Mention a good layout for a shoe window in which mats are used.

(5) What sizes and widths of shoes should be chosen for display purposes?

(6) (a) Is it advisable to fill out footwear that is to be displayed? (b) Tell how shoes can be filled out.

(7) Why is it a good plan to put price tickets on footwear shown in show windows and show cases?

(8) How are the shoes supported in the units shown in: (a) Fig. 5? (b) Fig. 7? (c) Fig. 10?

(9) How can a fixture like the one shown in Fig. 11 be made?

(10) In what ways can shoes be suspended from cross-rod stands?

(11) Mention a good way to form loops out of strings, etc. for suspended shoe displays.

(12) What styles of stands are employed in the grouping shown in: (a) Fig. 22? (b) Fig. 24?

(13) How could the shoe grouping shown in Fig. 25 be improved?

(14) Tell how the price tickets are fastened to the shoes in the grouping shown in Fig. 27.

(15) Mention the accessories used in the grouping of shoes shown in Fig. 30.

(16) Mention the fixtures and pieces of furniture commonly used in shoe displays to form raised surfaces.

(17) What is the special feature of the shoe display shown in Fig. 32?

(18) How is the shoe display shown in Fig. 34 rendered attractive?

(19) Describe the special background used in the display shown in: (a) Fig. 35; (b) Fig. 37.

(20) Describe the display shown in Fig. 39.

(21) Why is the display shown in Fig. 40 suitable for a Fourth-of-July window?

(22) Describe the shoe display shown in Fig. 43, mentioning the style of floor used.

(23) What is the special feature of the window display shown in Fig. 46?

(24) How can plush or velour be used to advantage in shoe displays?

(25) Mention the materials that are combined with shoes in manufacturers' displays.

HATS, CANES, AND UMBRELLAS

EXAMINATION QUESTIONS

- (1) Tell why it is difficult to form artistic displays with men's hats.
- (2) Mention some of the plans followed to make hat displays attractive.
- (3) What should be done to men's hats before they are placed in a show window?
- (4) Tell how the hat is placed in: (a) Fig. 1; (b) Fig. 2; (c) Fig. 3; (d) Fig. 4.
- (5) Describe the hat unit shown in Fig. 8.
- (6) Mention a good way of placing men's hats on horizontal-rod fixtures.
- (7) What is the purpose of a stand like that used in the unit shown in Fig. 17?
- (8) Describe the unit shown in Fig. 19.
- (9) How can leather goods be utilized in forming hat units?
- (10) What are the advantages of showing wax heads in hat trims?
- (11) (a) Describe the unit shown in Fig. 26. (b) Mention other appropriate pieces of furniture that can be used in hat displays.

(12) With what line of hats should fancy hat bands be shown?

(13) (a) How can plush be used effectively in the displaying of hats? (b) What shades of plush are most desirable for hat windows?

(14) (a) Why are flowers and foliage used in hat displays? (b) When can they be used to advantage?

(15) Describe the unit shown in Fig. 35.

(16) Describe the special - occasion display shown in Fig. 38 and mention the proper time for using such a display.

(17) What is meant by a trade-name display?

(18) Describe the hat trim shown in Fig. 41.

(19) Mention a good background for hat windows that are not fitted with permanent backgrounds.

(20) Why are sidewalk show cases used?

(21) With what lines of men's wear are canes and umbrellas displayed?

(22) What style of background is most desirable for umbrella trims?

(23) Tell how the fixtures shown in Fig. 45 can be made.

(24) In selecting umbrellas for a trim, how should the trimmer be governed and what should he do?

(25) Describe briefly the umbrella trim shown in Fig. 53.

LEATHER GOODS AND TRAVELING REQUISITES

EXAMINATION QUESTIONS

(1) How are gloves usually shown in: (*a*) exclusive haberdashery shops? (*b*) men's furnishing stores of the medium class?

(2) What styles of fixtures are suitable for displaying men's gloves?

(3) Describe the special glove holders used on the **T** stand in Fig. 2.

(4) What is the object of turning back the wrists of gloves in displaying them?

(5) Describe the rod unit of gloves shown in Fig. 7.

(6) Explain a good method of arranging full packages of gloves on flat surfaces.

(7) How are the gloves arranged on the stand shown in Fig. 11?

(8) In displaying gloves, how may canes or umbrellas be arranged so as to take the place of stands?

(9) With what class of merchandise do belts combine especially well?

(10) Mention the fixtures suitable for the displaying of belts.

(11) Describe the five belt arrangements shown in Fig. 16.

- (12) How are the belts arranged in the rod unit shown in Fig. 22?
- (13) Describe the floor unit of belts shown in Fig. 26.
- (14) How is the belt unit shown in Fig. 29 formed?
- (15) Mention a good way of displaying traveling cases fitted with toilet sets.
- (16) Describe the arrangement of the merchandise displayed in conjunction with the suit case shown in Fig. 33.
- (17) How are the bags placed in the unit shown in Fig. 35?
- (18) (a) What style of unit can be combined with the glass-shelf unit shown in Fig. 37 to make up a display for a men's furnishing window? (b) How should the units be arranged?
- (19) What kinds of fixtures should be used to make stocky trims of leather goods similar to that shown in Fig. 38?
- (20) How is the baggage-car effect produced in the display shown in Fig. 40?

CLOTHING

(PART 1)

EXAMINATION QUESTIONS

(1) What are the necessary qualifications of a trimmer who desires to make a specialty of dressing windows devoted exclusively to the displaying of men's clothing and haberdashery?

(2) (a) In selecting clothing for a window trim, what kinds of garments should be chosen? (b) What attention should such garments receive before they are placed in a show window or a show case?

(3) What are the ideal dimensions for a clothing window?

(4) What style of background is most desirable for clothing display windows?

(5) Mention five ways of preparing bust forms on which men's coats and vests are to be displayed.

(6) (a) What materials are used in padding coats that are placed on forms? (b) How are the sleeves of a coat on a form shaped?

(7) Mention four ways of arranging glass shelves and pedestals in a clothing show window.

(8) Name the styles of stands commonly used in displaying clothing.

(9) In case of a shortage of regular stands, what articles can be used to make novel clothing trims?

(10) Name the three methods commonly followed in arranging clothing trims.

(11) Mention the method of forming the trousers unit shown in: (a) Fig. 10; (b) Fig. 11.

(12) How is the cane held in position in the unit shown in Fig. 14?

(13) How is a vest formed into a cone fold?

(14) How can a stand to take the place of a hook-top stand be made?

(15) Describe the coat unit shown in: (a) Fig. 20; (b) Fig. 22.

(16) What style of stand is used in the trousers-and-vest unit shown in Fig. 24?

(17) Describe the coat-and-vest unit shown in: (a) Fig. 26; (b) Fig. 28.

(18) Name the fixtures used in the two-piece-suit unit shown in: (a) Fig. 29; (b) Fig. 30; (c) Fig. 31.

(19) What style of fixture is used in the unit shown in Fig. 32?

(20) Describe the unit shown in Fig. 34.

CLOTHING

(PART 2)

EXAMINATION QUESTIONS

- (1) Mention the accessories that combine well with clothing.
- (2) Describe the grouping shown in Fig. 3.
- (3) In what way may the groupings shown in Figs. 2, 3, and 4 be combined to form a neat window display?
- (4) Tell how the unit shown in Fig. 7 is made up.
- (5) Describe the fixture arrangement in the unit shown in: (a) Fig. 9; (b) Fig. 10.
- (6) How can a metal pedestal for a glass shelf be made?
- (7) In what ways do the units shown in Figs. 13 and 14 differ?
- (8) Describe the grouping shown in Fig. 19.
- (9) Describe the stand layout for the clothing grouping shown in Fig. 22.
- (10) What articles of wear can best be combined with overcoats in arranging window displays?
- (11) How are the overcoats arranged in the grouping shown in Fig. 24?
- (12) (a) What piece of furniture is used in the groupings shown in Figs. 27 and 28? (b) Name the fixtures used in these groupings.

(13) Describe the grouping shown in Fig. 29, and mention the articles other than men's wear that can be used to advantage in displays of smoking jackets and bathrobes.

(14) (a) What governs displays of evening-dress clothing?
(b) Describe the groupings of dress clothes shown in Figs. 30 and 31.

(15) Describe the grouping shown in Fig. 34, mentioning the manner in which the wax figure is posed.

(16) What is the purpose of the grouping shown in:
(a) Fig. 35? (b) Fig. 36?

(17) How could the display shown in Fig. 39 be increased in size?

(18) Describe the fixture arrangement for the display of livery shown in Fig. 40.

(19) Describe a method of making an interior display of clothing.

(20) (a) What line of goods is displayed in merchant-tailoring establishments? (b) How are displays in such places made attractive?

(21) How is a mound unit formed?

(22) How can a round-top stand on which to drape suitings be made?

(23) Describe the suiting unit shown in Fig. 52.

(24) Describe the grouping shown in Fig. 55.

(25) Why is a bust form dressed with a coat occasionally used in displays of suitings?

CLOTHING

(PART 3)

EXAMINATION QUESTIONS

(1) Why are suit-form units used more extensively in displays of boys' clothing than piece and suit-fold units?

(2) Name some of the articles other than boys' wear that may be used in boys' clothing displays.

(3) Can color schemes be easily worked out with boys' suits and accessories? Tell why.

(4) Name two things to be avoided in displaying boys' wear.

(5) What style of display form is used extensively in showing boys' suits?

(6) Name the stands most used in displays of boys' clothing and accessories.

(7) Describe the blouse-suit unit shown in Fig. 2.

(8) (a) Name the fixtures used in the unit shown in Fig. 4. (b) How is the cane held in place in this unit?

(9) How is the temporary background shown in several of the groupings formed?

(10) Describe the grouping shown in Fig. 5.

(11) Describe the grouping shown in Fig. 8.

(12) Name the fixtures used in the grouping shown in Fig. 10.

(13) How are the glass shelves placed in the groupings shown in Figs. 12 and 13?

(14) How are the overcoats supported in the groupings shown in Figs. 15 and 16?

(15) How could the window trim in Fig. 19 be improved?

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